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ACTORS' BENEVOLENT FUND.

Annual Meeting.

Owing to a scenic rehearsal at the New Theatre on Wednesday, the stage was not available for the annual meeting of the Actors' Benevolent Fund, so the gathering was held at Wyndham's Theatre, Sir Gerald Du Maurier, who also had a rehearsal, conducting it in an adjoining room, so as to leave the stage free.

Lady Wyndham occupied the chair, and those present included Mr. Fred Kerr, Mr. Robert Courtneidge, Miss Lena Ashwell, Miss Lilian Braithwaite, Miss Vane Featherston, Mr. Ben Webster, Mr. Bannister Howard, Mr. Howard Wyndham, Miss Clara Jecks, Mr. Tom Reynolds, Mr. Frank Weathersby, Mr. Chas. Cruickshanks, Mr. Chas. Stewart, Mr. A. B. Tapping, Miss Nellie Christie, Miss Lilla Norden, Miss Booth, Mr. Chas. Gay, Mr. Alf. Gray, the Rev. Donald Hole, the Rev. W. E. Kingsbury, Mr. J. H. Mote, Mr. P. De Pinto, and Mr. C. I. Colton, secretary.

Committee's Report.

The secretary read the report for 1924 as follows:—

The committee, in submitting the accounts for the past year, have to report that the sum of £6,994 was disbursed in allowances, gifts, and loans, while the sum of £941 16s. 8d. was received from subscriptions, donations, and box collections.

To Lady Alexander, who presided at the Fund's 28th Annual Dinner and Dance, which was held at the Savoy Hotel on Feb. 3, the committee tender their most grateful thanks, as, through her earnest appeal and energetic work, the net sum of £2,392 9s. 4d. was realised. The committee very gratefully tender their thanks to all those who responded to Lady Alexander's appeal, and attended the dinner.

The recipients of weekly allowances now number 111, while the additional cases that are dealt with each week by the committee show no sign of decreasing, the chief cause being in a great measure due to the unemployment existing amongst all ranks of the profession.

The statement of accounts showed that the income for the year ending December 31 was £9,741 12s. 2d., including subscriptions and donations, £941 16s. 8d.; the 28th annual dinner, £2,392 9s. 4d.; interest and dividends on investments, £2,181 14s. 0d.; and bequests (Nelson Lee and M. R. Morand), £1,636 1s. 11d.

The expenditure was £8,012 12s. 10d., leaving a balance of £1,728 19s. 4d. on the year.

Moving the adoption of the report, Lady Wyndham said that the fund had recovered income-tax amounting to £356. Being a charity, they were not liable to tax, and were able to claim back whatever was deducted at source. "Hence wealthy donors can benefit charity nearly twice as much as they would benefit themselves, and I am sure we should put the money to much better use," added Lady Wyndham. "This is a splendid opportunity for anyone who begrudges paying taxes to give us some of his money."

The Wheat and the Chaff.

A vote of thanks to the committee was proposed by Mr. Frederick Kerr, who said he might well speak in superlatives about their work. Comparatively few people had the slightest idea of the work the committee did, and the whole profession owed them a debt of gratitude. They sat for hours in the afternoon sorting the wheat from the chaff—discriminating between the communications of the begging letter writers from the legitimate appeals. The profession did not support the Fund as they ought to do. There was a lot of poverty and suffering in the ranks, and he thought they would be better employed in trying to relieve that than in quarrelling among themselves as to how to make their calling easy for the incompetent and the idle, and thus swell the already overcrowded business.

Miss Lilian Braithwaite seconded. As a member of the committee of the Theatrical Ladies' Guild, she said they were very dependent upon the help, both financial and advisory, of the A.B.F. In the case of the "wheat and chaff," Mr. Colton's advice was invaluable. She did not think they had ever applied to the fund in vain, and the gratitude of those who worked on the Theatrical Ladies' Guild and those who bene-

(Continued in column 5.)



Photo. Vaughan and Freeman.

MISS VIOLET TREVENYON.

Making her reappearance at the Metropolitan last week, Miss Trevenyon was given the task of following Jack Hylton's Band—who occupied the stage for close upon 45 minutes—and was able to hold her audience and gain a wonderful reception for her three numbers. It is quite possible that this delightful entertainer may be seen in a West End production shortly.

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(Continued from column 2.)
fited by it, those who, because they worked in a casual profession, in their old age found themselves in want, could not be over stated. The motion was unanimously carried, and in response Mr. Bannister Howard said the work of the committee was a work of love. No properly recommended case was ever turned down, but if they had the funds they could give away much more. Week by week they saw pretty well the same faces round the table, and with the help of their most able secretary and of Lady Wyndham, who looked in occasionally, they carried on their work cheerfully, and to the best of their ability.

Re-Election of President.

Mr. Ben Webster said he had a pleasant task in proposing a vote of thanks to Lady Wyndham, and her re-election as president. At such a harmonious meeting he would be wrong to sound a note of discord. Considering the great work done by Mr. Colton during the year, it would be ungenerous to him to criticise, but he did feel that it was a little careless of their secretary to hold the meeting at a theatre where there was a matinee, because he could go on till the evening performance saying what he wished to say about their president. There was no other candidate for the position, and they would like never to have anybody else. It would be impossible for him to express how deeply they appreciated her work.

Miss Lena Ashwell, in seconding, said the women of the profession were specially grateful to Lady Wyndham, because while in the past they had never been considered worthy to be represented on the committee, it was comforting to realise that their president was a woman. But for her work and faith in the A.B.F. it would not have been in the sound position it occupied.

The proposition was carried unanimously.

The Hon. Officers.

Mr. S. Major Jones proposed a vote of thanks to, and the re-election of, the hon. standing counsel, Mr. F. J. Safford; the hon. solicitors, Messrs. J. Mote and Son; the hon. auditors, Messrs. W. Westcott, Maskall and Co.; and the hon. physicians and dentists, Dr. Cyril Horsford, M.D., F.R.C.S., Dr. S. MacDonald, M.A., M.B., B.C. Cantab., F.R.C.S., Mr. J. C. McClure, M.D., Mr. Hubert J. Woodbridge, and Mr. P. de Pinto.

The vote was seconded by Mr. Chas. Cruickshanks, heartily agreed to, and acknowledged by Mr. Mote.

A vote of thanks to Lady Wyndham for presiding, and to Sir Gerald Du Maurier for lending the theatre, proposed by Miss Vane Featherston and seconded by Mr. A. B. Tapping, concluded the meeting.

"RADIOS"

At Sheffield.

Mr. Harry Day's revue, "Radios," is at the Hippodrome, Sheffield, this week, and drawing large audiences. It is staged on the elaborate scale of this well-known firm, with splendid stage pictures, tuneful music, lilting songs, sparkling novel dresses, and teeming with harmony and hilarious fun, which runs from start to finish. That top-hole comedian, George Clarke, is the laugh-maker in chief, a clever artist, who is seen in many parts, all presented in his well-known style, and whether as circus ringmaster, wireless expert (?), flirting in the park, or as an Arizona cowboy, compels hearty laughter. Miss Kitty Emson is a vivacious and versatile leading lady. She has a large share of work in various scenes, her dancing is attractive, and her vocal numbers are well rendered. Another talented artist is Miss Lily Burns. She is a cultured vocalist, her principal song being "Angus Macdonald," which is sweetly given in a fine setting. She also takes part in several duets with Gerald Osborne, a good vocalist. Eva Barnes' Tiny Mite is a clever youngster and smart dancer, and all she does is marked by a naturalness, and absence of forwardness, not often met with in juveniles. Other artists who contribute to the success of the show are Frank Major, Ronald Brandon, and Pietro and Anna Ceeka, who execute some original speciality dances. The Radio Waves are responsible for excellent work, especially in the Swedish Drill and Indian dances. The orchestra and chorus are under the direction of Mr. H. J. D. Collin.

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"BACHELOR HUSBANDS,"
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"RICHARD LOVELOCK,"
WANTED, only vacant date, April 13

Autumn, 1925.
"MONSIEUR BEAUCAIRE,"
WANTED, Aug. 10 and 24, Oct. 26,
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WANTED, First-class Attractions.
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Pantomime Production Wanted for
Next Christmas Season.

Excellent Production Date.

GRAND THEATRE, LUTON.

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Wanted, Big Attractions,
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The Premier Theatre of Lancashire.

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Also 2 or 3 weeks in July and August
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Only First-class Attractions Entertained
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WANTED, first-class Companies,
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PRODUCTION with ideas. Sing
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POWERFUL, ECCENTRIC COM-
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These Artists are required for a
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Full particulars, stating lowest salary,
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Long engagement to quick worker, who
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WANTED, one or two Good Turns.
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Testing Ireland. Open Easter. JAMES
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Lancers; plenty of local work; seaside
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WANTED, 1st Violin, M.U., used to
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State salary required.
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Must be able to fit pictures.
Orchestral Organist.
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Tympanist Drummer with full kit.
Comp. references.
To open April 13.
Six Evenings Only.
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Experienced Players Only.
Full particulars, Drama letter,
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WANTED, 2 Violinists, 1 'Cellist,
young, to enlist in 17/21st
Lancers; plenty of local work; seaside
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150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211th, 212th, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 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579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611th, 612th, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th, 677th, 678th, 679th, 680th, 681st, 682nd, 683rd, 684th, 685th, 686th, 687th, 688th, 689th, 690th, 691st, 692nd, 693rd, 694th, 695th, 696th, 697th, 698th, 699th, 700th, 701st, 702nd, 703rd, 704th, 705th, 706th, 707th, 708th, 709th, 710th, 711th, 712th, 713th, 714th, 715th, 716th, 717th, 718th, 719th, 720th, 721st, 722nd, 723rd, 724th, 725th, 726th, 727th, 728th, 729th, 730th, 731st, 732nd, 733rd, 734th, 735th, 736th, 737th, 738th, 739th, 740th, 741st, 742nd, 743rd, 744th, 745th, 746th, 747th, 748th, 749th, 750th, 751st, 752nd, 753rd, 754th, 755th, 756th, 757th, 758th, 759th, 760th, 761st, 762nd, 763rd, 764th, 765th, 766th, 767th, 768th, 769th, 770th, 771st, 772nd, 773rd, 774th, 775th, 776th, 777th, 778th, 779th, 780th, 781st, 782nd, 783rd, 784th, 785th, 786th, 787th, 788th, 789th, 790th, 791st, 792nd, 793rd, 794th, 795th, 796th, 797th, 798th, 799th, 800th, 801st, 802nd, 803rd, 804th, 805th, 806th, 807th, 808th, 809th, 810th, 811th, 812th, 813th, 814th, 815th, 816th, 817th, 818th, 819th, 820th, 821st, 822nd, 823rd, 824th, 825th, 826th, 827th, 828th, 829th, 830th, 831st, 832nd, 833rd, 834th, 835th, 836th, 837th, 838th, 839th, 840th, 841st, 842nd, 843rd, 844th, 845th, 846th, 847th, 848th, 849th, 850th, 851st, 852nd, 853rd, 854th, 855th, 856th, 857th, 858th, 859th, 860th, 861st, 862nd, 863rd, 864th, 865th, 866th, 867th, 868th, 869th, 870th, 871st, 872nd, 873rd, 874th, 875th, 876th, 877th, 878th, 879th, 880th, 881st, 882nd, 883rd, 884th, 885th, 886th, 887th, 888th, 889th, 890th, 891st, 892nd, 893rd, 894th, 895th, 896th, 897th, 898th, 899th, 900th, 901st, 902nd, 903rd, 904th, 905th, 906th, 907th, 908th, 909th, 910th, 911th, 912th, 913th, 914th, 915th, 916th, 917th, 918th, 919th, 920th, 921st, 922nd, 923rd, 924th, 925th, 926th, 927th, 928th, 929th, 930th, 931st, 932nd, 933rd, 934th, 935th, 936th, 937th, 938th, 939th, 940th, 941st, 942nd, 943rd, 944th, 945th, 946th, 947th, 948th, 949th, 950th, 951st, 952nd, 953rd, 954th, 955th, 956th, 957th, 958th, 959th, 960th, 961st, 962nd, 963rd, 964th, 965th, 966th, 967th, 968th, 969th, 970th, 971st, 972nd, 973rd, 974th, 975th, 976th, 977th, 978th, 979th, 980th, 981st, 982nd, 983rd, 984th, 985th, 986th, 987th, 988th, 989th, 990th, 991st, 992nd, 993rd, 994th, 995th, 996th, 997th, 998th, 999th, 1000th.

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GLOUCESTER AMATEUR OPERATIC SOCIETY. The Gloucester Amateur Operatic Society lately presented "The Gondoliers" at the Hippodrome, Gloucester. The society had the advantage of the coaching of Mr. Arthur Wharmour, who brought the performance to a high state of perfection. Mr. Reg Dutton was a capital Duke of Plaza Toro, and Mr. David Price excellent as Luiz. Mrs. George Romans, who is one of the most experienced of the members, gave a rendition of the Duchess of Plaza Toro which earned her much applause. Marco and Giuseppe Palmieri were in the hands of Messrs. Frank Frigg and Stephen Billington respectively. The popular numbers, "Take a Pair of Sparkling Eyes," "A Regular Royal Queen," and, indeed, the whole of the music, was rendered in a most praiseworthy manner. Mr. Wharmour deserves great praise for his untiring efforts in the production.

KENSINGTON A.D. CLUB. The Kensington A.D. Club gave a performance of C. M. S. McCallan's play, "Leah Kleschna," at the theatre of the Guildhall School of Music on Tuesday evening, February 26. Though it is now 20 years since the original production, when Mrs. Fiske made such a success in the chief part, in America, the dramatic situations are as telling as ever, and if the play does not unduly "date," as in the same author's "Bole of New York" and "Nelly Neil"—how versatile he was—there are in "Leah" characters that particularly attract the young people, the name character and that of Paul Salvane; and on the occasion under notice were admirably played by Miss Linda Gibbs and Mr. Dayrell Paget-Cooke. The latter secured more attention from anyone else in the company; while Miss Gibbs—though giving rather too much attention to her elocution in the first act—improved greatly as the play progressed. Possibly she should have provided the character with a little more "commonness," although we are told that Leah had, somehow or other, been carefully educated; despite her peasant age. Mr. A. Harold Edwards (who also produced) was painstaking, but hardly seemed suited to the part of Kleschna, the elderly criminal, who forces his daughter to rob Sylvia to save her from the Agnew and sell her as General Berton, and Mr. Gerald Compton as his good-for-nothing son showed talent. Mr. Trevor Burnett-Brown was a little too securely as the excited young journalist, and Mr. Denis Israel did his best as Schram, Kleschna's "pal." The smaller parts were adequately sustained, though Miss Dora Garm was perhaps too English as Madame Berton. Miss May Hooper seemed to give just the right touch to the debutante.

One recalls in this play an episode—the scene in a lettuce-field—in which Paul comes to find the reformed and secretly adoring Leah, having broken off his engagement. But in this revival the end came abruptly with her exit—either to interview a detective, or, as she has stated a few moments before, to leave her father for ever, and lead the "simple life."

If this last be the case, she goes without any of the luggage she has just been packing—and one is left to wonder concerning the fate of the two people of greatest interest!

"PAGAN LOVE." This Western Import film is adapted from the novel, "The Honourable Gentleman," a description which exactly fits the hero of the story, a young Chinese student, who falls in love with a beautiful, but blind, girl. In the sequel to this human story the afflicted girl is operated upon and cured. When later she first sets her eyes upon her Eastern lover she is terrified and shocked at his appearance, and he, realising that his presence is repulsive to the girl he adores, quietly slips out of her life by taking his own with poison. This dramatic episode is splendidly acted by Togo Yamamoto and Mabel Ballin, and will alone make the film worth while. The support and production generally are first-rate.

"A CAFE IN CAIRO." This is a story of a beautiful spy—Arab by adoption, but, unknown to herself, English by birth—who is the agent by which her compatriots hope to obtain a vital document of State from a British diplomat. The girl is successful in her task, but in its fulfilment she falls in love with the man she has been deputed to rob—the resulting scenes showing her agony of mind between what she considers her duty to her race and her passionate love for her victim. When later she learns that she is herself of British blood, her duty and inclination become identical—a conventional happy ending ensuing. Miss Priscilla Dean is admirably suited in the principal part, and the support throughout is good. Splendid desert scenes and pictures of the Nile are a great asset to this asset to this production, for which F. B. O. are the distributors.

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"A History of the Birmingham Repertory Theatre," by Bache Matthews (published by Chatto and Windus, 7/6 net), is the story of one of the great achievements in the theatre. In one of the "Other Opinions" at the back of the volume Mr. Bernard Shaw says that "Art is kept alive, not by the desperate efforts of art-hungry individuals to create and recreate it out of nothing for its own sake."

Mr. Barry V. Jackson, Mr. John Drinkwater, and the other pioneers, were "art-hungry individuals" when they started the band of amateurs known as the Pilgrim Players, who began operations in a private house. (It is interesting to note, in passing, that Miss Cicely Byrne, who is taking the leading part in "Spring Cleaning," made her first appearance as a child in the Footie's old comedy, "The Liar," at "The Grange," in 1903.)

The company then launched out into regular performances in a Mission Hall, and later the present Birmingham Repertory Theatre was built by Mr. Jackson.

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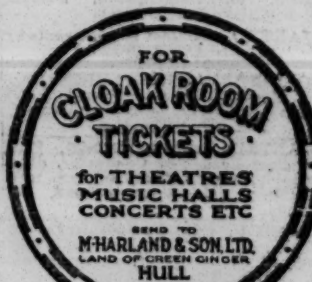
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FROCKS AND FANCIES.

London's Hectic Rush of Fashions—Picture Hats Again, but Small Ones Remain—Black Still Holds Its Own, but Squashed Strawberry is Rising in Favour—The Passing of the Eton Crop—The "L.S.D." Frocks.

Life is just one thing after another! The Paris dress shows over the London ones commence. Thick and fast come the invitations: it's dress in the morning, accompanied by cocktails and sandwiches; dress in the evening, accompanied by champagne and caviare; and dress in the afternoon, accompanied by tea with, perhaps, a hat show—pure and unadorned—thrown in, like the one at Reville's the other morning, which gave us all furiously to think.

The "Big and the Little" of It. It was at this last that they showed us hats a couple of feet across the brim—such monsters—but, oh, so beautifully made of thick georgette, with, perhaps, an underbrim of felt or fine straw. One—quite lovely for the stage or for the races—was of oyster-coloured tulle on top with an underlining of black velvet—always so becoming as a frame to the face, you know; and plumes, many of them falling across the top and then away down past the knees of the tall girl that wore it. She took the waving feathery fronds up and threw them round her neck scarf-wise on her return journey to the dressing room. Another extreme was the worst thing of banana-coloured silk, quite plain and unadorned, but with the sauciest turn-up at one side. Such a darling for motor-ing or for wearing with a new spring suit on a warm and sunshiny morning.

Posies and Shells.

A queer flower-pot shape was of navy blue pedal straw (there were lots of these straws in various shapes and sizes) with a blue ribbon across the top of it, and an up-standing bunch of pansies and forget-me-nots at one side—so smart, but not, of course, everybody's hat, although I could imagine Marie Tempest wearing such a one with distinction. Another neat little straw of medium size—and these, I'm inclined to think, are the most difficult of all hats to wear successfully—was black with a bunch of shell flowers at one side.

The Motor Outfit.

One of the most attractive motor-ing outfits I've seen, either here or in Paris, was at Richelle's show, which was held at the Queensborough Club. It really is an attractive place with its mulberry and grey decorations in the ballroom! This was that pinky beige that's the beige this season,

and made in two-piece style—that is, a frock and a coat to match. It was the hat that took my fancy, though! The most close-fitting of helmet shapes made of satin with whirled of pedal straw around the crown, and a couple of twists over the ears, and then a scarf-veil of the thickest crêpe de chine to wind round the neck with a square of beige silk lace inserted as a little "window" for the fair motorist to look through.

The Squashed Strawberry Shade. Black, we hear on every side, is taking a back seat in Fashion's parlour this spring, and yet it was black and still more black that Poulain—otherwise Mrs. Robert Matthiès—showed us at her show. There was a liking here for a curious squashed strawberry pink colour—not altogether becoming, in my opinion, but, allied to black, a decided success. And coffee-coloured lace was also much in evidence. The best evening dress of the collection called "crystal" on the programme, was in peri-winkle blue, and there's more than a touch of blue in most of the dress parades this year. This was decorated with crystals, and had a very long scarf attached to one shoulder with a silver rose. The mannequin relieved the monotony by carrying, instead of the usual stick, bag, or eyeglass, a palm leaf of silver strewn with tiny multi-coloured flowers.

Persian Pink.

It was a "sandwich and cocktail" party this, and they were served in one of the original rooms in Poulain's new premises. Dis-tempered in strong orange, the walls had a wide dado of Persian pink, and the pictures—drawn by a friend of Mrs. Matthiès' specially for these new showrooms—were decidedly Futuristic, and in keeping with the rest of the place. Amongst the company assembled was Mrs. Hilton Philipson taking a keen interest in frocks, mannequins, and everything in general.

Beauty Bows to Public Opinion.

Hopeless for anyone who has achieved a reputation for beauty of a particular type to break away and dress the part of a different calibre on the stage! The public simply won't allow it. I refer, of course, to Margaret Bannerman in "The Grand Duchess." So regal was she with her drawn-back hair and her olive complexion! But she

has had to go back to her fringe and the little fluffy bits over the ears that gave her another feather in the cap of good looks she won in "Our Betters." So many people wrote and demanded that Margaret Bannerman should be Margaret Bannerman, and not the Grand Duchess, that she has bowed to the inevitable—the public. Will they insist that she changes her olive complexion for one of milk and roses? I wonder.

The Sleek Head Passes.

Talking of heads, by the way, I noticed when I was over in Paris a week ago that the sleek Dutch doll shingle is gradually giving place to a less austere style in coiffures. Curly are beginning to appear at each side, and some of the French women—they're always rather liked curls, you know—have quite the Mistinguett tousled head. London is not going to let its grow yet, at any rate, whatever Paris may do on the subject, and Englishwomen are getting shorn to the time of "six or eight a day," says one good shingler.

The New Benda Masks.

Shall we all be wearing "Benda" masks for our fancy dress revels? At the new revue, "L.S.D.," at the Fortune Theatre, they have one most attractive scene with all the chorus in Manchurian costumes and the setting in gold and lacquer red. But the masks are a feature—they are like the "Benda" ones that created such a sensation a short time ago, and have been made by Michael Martin Harvey, son of Sir John. Another notion which arrests attention is the huge ostrich feather fans. They are three feet in length, and quite enormous when spread out; Nora Bayes' famous fan was but a midget in comparison. Pretty little Vesta Sylva holds one of these with a chorus waving them in the background.

Making Her Debut.

A cross between jazz and pierrote costumes makes an attractive opening scene: the trousers of brilliant green and tight in at the ankle, the waistcoats of a shadow plaid, and very tall shiny hats of the dunce's cap variety with the top sliced off. Eve Kelland has been in charge of many of the frocks, and wears one or two attractive ones herself—a grey georgette evening dress with one of the new sleeveless coats—feather-edged, and a georgette hat with a silver top knot. Little Yvette Espinosa, who is just fourteen and making her debut, wears some of the most attractive "crawlers" in brown trimmed with the new gilded leather; and a pair of gold shoes and her Empire frock of green with a fascinating Empire bonnet, look quite charming with the chorus dressed in similar frocks in pink.

"EVERYMAN"

At the Old Vic.

The finest of the miracle plays, the fifteenth century "Everyman," was revived at the Old Vic. on Tuesday afternoon last, and it will be played on each Tuesday in Lent. Following the usual custom it was simply set, with "Goodes," a bearded heavily laden figure, in the person of Mr. Arnold Leigh, on the left of the stage, and "Good Dede" (played by Miss Olivia Burleigh) on the right. The costumes were particularly good this year, and "Everyman," "Fellowship," "Kindred," and "Cousin," in gay apparel in the opening passages, made a charming picture against the black background.

The old mystery, with the exquisitely beautiful language, and its direct and poignant appeal, was sincerely handled by the Old Vic. company. Mr. Ernest Milton spoke well as "Everyman," although it was felt that he could have varied the reading a little more. It was a trifle too much on one key, and that a low one. Miss Marie Ney was excellent in speech and mien as "Knowledge," and Miss Olivia Burleigh was noteworthy as "Good Dede." Other parts were well played by Mr. Kingsley Baker, Mr. Neil Porter, Mr. Neil Curtis, Miss Dorice Ford, Mr. Henry Cohen, Mr. Hilton Edwards, Mr. Ronald Nicholson, and Miss Molly Francis.

Preceding the performance on Tuesday the Right Rev. the Lord Bishop of Southwark gave an introductory address. He said that the Old Vic. was England's nearest approach to a National Theatre, and it was the duty of a National Theatre to play what was best in the drama of the various centuries. It was right that a place should be found for mystery plays. Our drama sprung from a time when the Church and the stage were intimately connected. In the fifteenth century plays like "Everyman" were presented so that an appeal could be made to the eyes and ears of the many who were unable to read, but the old play still had an appeal to-day because, amidst all the outward changes, to use Robert Burns' phrase, there remains "the common heart of man." The common heart of humanity remains the same, and that is why Homer, Euripides, Shakespeare, and "Everyman" still appeal to us.

Mr. G. K. Chesterton, Miss Clemence Dane, Miss Cicely Hamilton, Viscountess Rhonda, Miss Mary Borden, and Miss Shilla Kay-Smith are among the speakers before succeeding performances.

RELIABILITY AND ITS REWARD.

We think that the above phrase fully accounts for the success achieved by the Chemical Cleaning and Dyeing Co., who, as probably many of our readers know, some fifty years ago originated the idea of cleaning dresses used in the West End Theatres between performances, and even for matinee the following day, if necessary.

Like most businesses of this sort, it started in a very small way, as stage managers and wardrobe mistresses were naturally sceptical of the fact that their goods would be returned in time, as promised, but the excellent system adopted by the above-mentioned company has been responsible for the confidence that they now share with the whole of the West End stage managers, wardrobe mistresses, producers, etc., and the business has grown tremendously, especially during the last four years.

The late Mr. Thomas Harris, who was manager of the Chemical Cleaning and Dyeing Co. some 50 years ago, actually conceived the idea of between-performance cleaning, and Mr. A. E. Hunt, the present manager, who understood Mr. Harris in the theatrical side of the business, has actually been in charge of the between-performance cleaning for a matter of twenty years.



Photo. Haines.
A. E. HUNT.

If they were not entirely dependable the company, instead of growing, would have ceased to exist. The fact that they are now contractors for over 80 per cent. of London's West End Theatres, apart from the artists' work that is also done nightly when requested, is conclusive proof that reliability has brought the success so well merited.

Very few theatre goers give the slightest consideration whatever to the fact that delicate dresses often require cleaning twice a week for the principals. There are invariably no duplicates, so that the absolute urgency of their being delivered to time and well cleaned is quite apparent.

In the course of conversation with Mr. A. E. Hunt we were surprised at his knowledge of theatres so far back; in fact he was talking of the Opera Comique and the old Globe that existed some years ago. Mr. Hunt has been with the company since 1897, and his knowledge of theatres, stage managers, principals, and artists generally is very extensive.

We happened to call at their extensive premises at Argyll Street about 4 o'clock one evening, and Mr. Hunt showed us "a hive of industry." The many baskets of cleaned dresses which had just been received from the works were then being sorted, invoiced, packed, and despatched for the theatres' use the same evening.

To cope with the tremendous growth of this between performance business, they have found it necessary to take additional premises, and during the first week in March they are taking over a long lease of No. 5, Argyll Street, in addition to the large premises now occupied at No. 6, as a receiving depot. Mr. Hunt informed us that he is not satisfied that they have reached their high-water mark, and assures all patrons of even better service.

On looking through their list of theatres to which they contract we were surprised to see how few theatres are missing from the list of regular users of the between-performance service. Without a doubt, reliability and its reward are a fair indication of business success.

"THEATRE ARTS MONTHLY."

The March number of the New York "Theatre Arts Monthly" contains the history of a fine enthusiasm in M. André Antoine's Recollections of the Theatre Libre. Mr. Walter Prichard Eaton's article on "Some of the Old Actors" is a fascinating series of impressions of acting performances he has seen. He has some wise things to say about the actor's art, which can be thoroughly recommended to players and critics. Mr. André Levinson's "The Spirit of the Classic Drama" and Mr. Thornton Niven Wilder's discriminating critical article on the New York stage are unusually interesting features of this delightful monthly.

"PRETTY POLLY."

A Play of Love, Laughter and Tears, written by Olga Lindo and presented by Frank Lindo's Company at the Theatre Royal, Leicester.

Rev. David Gray, Philip Yale Drew, Harry Colwyn, M. Millard, Arkwright, Newman Maurice, Col. Gresham, E. W. Bretton, Mary Gresham, Maggie Lewis, Elinor, Mabel Maurice, Luke Fielding, Frank Lindo, Andrew Merrilee, Eric Langley, Polly, Marion Wakeford. The play opens at the Vicarage,

where the Rev. David Gray (Philip Yale Drew) is entertaining a number of children to a Christmas party. An unexpected visit is paid by Colonel Gresham (E. W. Bretton), who has spent a considerable time in India. He complains about some gipsies occupying waste ground in the district, and asks the vicar if they can be removed.

During the absence of the guests, Luke Fielding, a gipsy, enters the room, steals a valuable silver emblem. A nephew of the vicar, Harry Colwyn (M. Millard), who was supposed to be studying at Oxford, next appears, and is surprised by Elinor. He explains that he has again got into debt, and came to ask his uncle to help him. He appeals to Elinor to approach the vicar for him, and withdraws just as the children came romping into the room.

A gipsy girl enters, and the vicar's gentleman entertains her. She tells him that her name is "Polly," and he therefore dubs her "Pretty Polly." The Colonel appears with Luke Fielding, a member of the same tribe as Polly, who had been caught stealing a fowl. The Colonel wants the vicar to have the gipsy arrested, but the vicar refuses. Polly returns and startles the parson by bringing with her the precious silver emblem which had been stolen by Luke Fielding. Polly explains that after a desperate struggle she succeeded in obtaining it from Luke. The vicar, noticing the girl's injuries insists on her remaining at the vicarage until the morning. Six months later Polly has established herself in the parson's home. The vicar possesses some funds belonging to the parish, and while Polly is preparing some notes in his absence, Harry enters the house and steals the money. The vicar returns, discovers the theft, and appeals to Polly for an explanation. She denies all knowledge of the incident. She learns later that Harry is the thief, and to shield him assumes the blame. Luke Fielding appears having just completed a term of imprisonment, and accuses the vicar of having sent him there. After a scene he leaves the vicarage with Polly. Twelve months later Polly pays a visit to the vicarage to return the money—her savings; but the vicar had learned the truth. Just as Polly is leaving, Luke informs the vicar of Polly's love for him, and the curtain falls to the usual happy conclusion.

The gipsy girl, Polly, is capably played by Marion Wakeford; while Philip Yale Drew, as the Rev. David Gray, has a part which suits him admirably. Colonel Gresham and his wife Mary Gresham are well played by E. W. Bretton and Maggie Lewis. Frank Lindo is excellent as Luke Fielding, while Mabel Maurice, M. Millard, Eric Langley, and Newman Maurice all play their respective parts in a praiseworthy manner.

"LARKS"

At the Empire, Sheffield.

At the Empire, Sheffield, on Monday, March 2, Mr. Harry Norris presented his new spectacular revue "Larks," in 18 items, written and produced by Mr. Edward Morris, with music and lyrics by Mr. H. Judge Robinson. In this revue there are all the elements for a pleasing entertainment. The music is bright and tuneful, especially for the choruses, dresses rich in colour blending, the dances cleverly arranged, the principal scenes pleasing, whilst the fun throughout is fast and furious. The main incidents are "Modern Night Club," "The Chocolate Shop," "Summer and Winter," "Spain," and "Daffodil Time."

Mr. G. S. Melvin, the well-known comedian, heads a good company, and his work is most deservedly recognised, his Boy Scout sketch with song, and his toy drum major with toy soldier manoeuvres by the chorus, creating hearty laughter. Miss Maudie Francis is a talented leading lady, and she is good, both as a singer and dancer. Jack Best is another capital comedian, and his policeman episode is extremely funny. Valuable service is rendered by Margot Tomlin and Tawn Davis, in vocal items, Edith Timms, Gaby Bolon, Tommy Toms, Harry Niblock, and Eric Le Fre. One of the most interesting items is the burlesque impression of the old-time music hall, given by Charles Rodney (chairman), Maudie Francis, and G. S. Melvin. The brightness of the show is enhanced by the 12 Californian Poppies, who do some good work as chorus singers and dancers, the latter arranged by Miss Kitty Denton.

Wilmot Hastings, character comedian, sketch, and musical speciality artist, has just recovered from an attack of bronchitis.

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THEATRICAL GOSSIP.

O.P. Club Welcome to John Barrymore—"Anyhouse" at the Ambassadors—"Boodle" for the Empire.

"Anyhouse."

Following is the full cast of "Anyhouse," by Miss F. Tennyson Jesse (author, with her husband, H.M. Harwood, of "The Pelican"), to be produced at the Ambassadors Theatre next Thursday, March 12:—

Jonny Doris Scott
Postman Harley Merica
Milkman Carleton Hobbs
Torquil Blaise Tom Nesbitt
Agatha Blaise Dora Gregory
Simon Blaise Fewless Llewellyn
Maude Blaise Hilda Moore
Rupert Blaise Victor Evans
Prof. Amber Rudolf de Cordova
Cook Laura Smithson
Lizzie (maid) Olive Sloane
Julia Lamotte Margaret Scudmore
Benjamin Madder Walter Hudd
Michael Ivor Barnard
Edward Waters E. Perceval Clark
The play will be produced by H. M. Harwood.

The scenery, which will have some novel features, has been designed by Clifford Pember, an Englishman, whose work is even better known in America than in England. He has been art director for the Selwyns and A. H. Wood. Among the productions for which he has designed scenery and costumes in England, have been "The Punch Bowl" (three editions), "The Odd Spot," the afternoon revue at His Majesty's, and now "Persevering Pat" at the Little Theatre.

Miss F. Tennyson Jesse is equally distinguished as a novelist and a dramatist. Among her novels and collections of short stories have been "Secret Bread," "Beggars on Horseback," "The White Riband" (a Cornish story), "The Sword of Deborah," and "The Milky Way." She is a successful journalist, and was at one time correspondent for the "Daily Mail."

Her plays have been "Quarantine" and (with her husband, H. M. Harwood), "Billeted" and "The Pelican."

She is an accomplished artist, and designed the well-known poster for "The Pelican."

"The Beauty Prize."

This musical comedy has been revived under the management of Messrs. Onslow and Lawrence, and will start the spring tour on Monday next at the Theatre Royal, Exeter. The cast includes Teddy Brodgen (Odo Philpotts), Prue Temple (Carol), Daphne Leigh (Lover Toots), and Maurice Earle (Flatney Warboy). The production has been under the direction of T. C. Wray.

In-Genious.

Gene Gerrard, who has been described as the best comedian at the Gaiety since Teddy Payne, may owe his success to the fact that he is naturally funny, and is not altogether dependent on the "book." This he proved when he was in Sydney during an Australian tour. A tornado broke over the city half-way through the show, and all the theatre lights went out. To make matters worse, the roof began to leak. Gene had just come on the stage, and he shouted to his wife, who was in the wings, for an umbrella and a candle. The audience were getting rather restive, but as soon as he started singing under the "brolly" canopy they were as quiet as mice. When he had finished, the crowd would not let him go, and he was obliged to remain on the stage for an hour.

Theatre Girls' Club.

At the Theatre Girls' Club, 59, Greek Street, Soho Square, at 4 o'clock on the Fridays in Lent, the Rev. Father Andrew, Superior of the Society of the Divine Compassion, will give a series of addresses. The subjects will be: (March 6), Ends, Proximate and Fundamental; (March 13), Spiritual Evolution; (March 20), The Purpose of Pain; (March 27), The Lessons of Failure; (April 3), The Way of Beauty. The Katharine Kendall String Quartet will play at 3.30, and Miss Sybil Thorndike, Miss Edith Evans, and Miss Gwen Frangon-Davies will read selected passages from Scripture.

Mrs. Edward Compton, the founder of the Girls' Club, hopes to see many members of the profession and their friends.

"Primrose."

The 200th performance of "Primrose" at the Winter Garden Theatre takes place to-day (Saturday), March 7, with Miss Vera Lennox successfully playing the part temporarily vacated by Miss Heather Thatcher, and with Miss Dorothy Field doing correspondingly well in Miss Lennox's former role, that of "May Rooker."

The Actors' Club.

There was a big attendance at the whist drive organised by Miss Jessica Black on February 26. Mr. George Marriott Moore was M.C., and some good prizes were awarded. Miss Carlotta Anson carrying off the first prize.

A bridge partnership drive is now being arranged by Miss Gladys Hamer for Sunday, March 8, at 6 p.m. Miss Lisa Coleman will act as M.C. The tickets are 1s. 6d. to members and 2s. to guests. Other entertainments for the future are the dancet arranged by Miss Kate Bower, of the C.A.A., for Friday, March 6, at 4.30, and a dance on St. Patrick's Night from 8 to 2 a.m.

"The Round Table."

"The Round Table," by Lennox Robinson, will be produced for the first time in England at the "Q" Theatre on Monday, March 16, at 8.15 p.m., with the following cast:—

Mrs. Drennan Clare Greet
De Courcy Drennan Terence O'Brien
Daisy Drennan Dorothy Dix
Bee Drennan Beatrice Lewisohn
Jonty Drennan John Wyse
Christopher Pegum Spencer Trevor
Mrs. Pegum Aida Jenoure
Miss Pegum Mathilda Hunt
Miss William-Williams Laura Walker
Phillip Flahive Elliot Makeham
Frank Edith Harley
A Woman Delia Cordelia
Tom Brsen Donald Young
A Middle-aged Man W. G. Fay
An Elderly Woman Constance Fojlamba
A Railway Porter Don Gemmel
Produced by Milton Rosmer.

Stratford-upon-Avon Festival.

The Stratford-upon-Avon Festival Company, the name now given to the new Shakespeare Company, starts its sixth annual birthday festival of four weeks at the Memorial Theatre on Monday, April 13, under the direction of W. Bridges Adams. The festival will continue four weeks, and the selected repertoire of plays is: "The Life and Death of King John," "The Two Gentlemen of Verona," "Much Ado About Nothing," "As You Like It," "Twelfth Night," "The Winter's Tale," "Macbeth," and "Richard Brinsley Sheridan's comedy, "The Critic."

The Birthday Play.

Shakespeare's birthday will be celebrated at Stratford-upon-Avon as usual on Thursday, April 23, and the birthday play will be "King John." During the season at the Memorial Theatre the players will give matinees on Wednesday and Saturday of each week. The personnel of this year's organisation will be announced simultaneously with the commencement of rehearsals.

"The Tyrant" at Birmingham.

Before presenting "The Tyrant" at the New Theatre on Wednesday, March 18, Mr. Nathan Lang will stage it at the Theatre Royal, Birmingham, on Monday next for a week. "Blood and Sand" and "Carnival" were both first produced there. Besides Mr. Lang and Miss Isobel Elsom the cast includes Henry C. Hewitt (who recently deputised for Mr. Lang in "Carnival"), Edmund Willard, Cecil Cameron, Winifred Izard, Wilfred Walter, Frank Vosper, Walter Menses, A. W. Tyrer, and Leonard Shepherd, who is to play Nicolo Macchiavelli. There is no record of this historic character having ever before been set upon the stage.

The English Players.

Ben Greet and W. Edward Stirling commence their season in Paris at the Theatre Albert Ier next Tuesday, March 10, with their Shakespearean Company, under the patronage of the British and American Ambassadors and the Academie de Paris. This will be Mr. Greet's first appearance on the French stage, but he is sure of a hearty welcome from the British and American colony, to whom his work is well known. Mr. Stirling appeared at the Odeon in Mr. James K. Hackett's command performance of Macbeth, and later he played Shylock, Bottom, etc., at the Comedie des Champs Elysees. In addition to Mr. Greet and Mr. Stirling, the company will include Miss Edith Sharpe, Miss Margaret Vaughan, Miss Evelyn Neilson ("Hannele" from the Old Vic), Mr. Arthur Burne, and Mr. Geoffrey Wilkinson.

Ten plays will be presented during the visit, which will last for at least a month, and later a short season in Brussels will be given. The company opens again in London on April 20 for the Shakespeare Birthday week at the Regent Theatre, or in the event of "St. Joan" still running, at the Chelsea Palace.

During the month of May a number of special matinees will be given in London by arrangement with the L.C.C.

The French education authorities have co-operated with the company for the presentation of the plays specially to the pupils from the various Lycees.

"Lightnin's" Royal Visitors.

"Lightnin'," which reaches its 50th performance at the Shaftesbury Theatre on Wednesday next, was seen within the first fortnight of its run by the Prince of Wales, the Princess Royal, the Princess Victoria, the Crown Princess of Rumania, and a host of notabilities including Earl Haig, Earl Beatty, Lord Lurgan, Lord and Lady Louis Mountbatten, and the Earl and Countess of Brocknock.

"The Bamboula."

The next production at His Majesty's Theatre will be a new musical play by Harry Vernon and Guy Bolton, entitled "The Bamboula," with lyrics by Douglas Furber and Irving Caesar, and music by Albert Sirmay and Harry Rosenthal. "The Bamboula," rehearsals of which are in active progress, will be presented at His Majesty's about the middle of March.

New Play at St. Leonards.

The Grant Anderson Repertory Company are presenting a new play by B. Espinasse, "A Barrier Between," at the Palace Pier, St. Leonards-on-Sea, on Monday, Tuesday, and Wednesday next, with matinees on Monday and Wednesday at 3.

"Piccadilly Circus."

"Piccadilly Circus," the new Trocadero supper show described as "a Diversion with Some Songs," is to be produced in the Grill Room, on Monday evening by Mr. Charles B. Cochran. There have been engaged for the entertainment the Stocker Sisters, well-known in some of Mr. Cochran's revues, as well as Dunio and Gagna, new dancers of an eccentric and sensational character. There is also a male and female chorus, the "Trocadero Boys and Girls," all of whom are exponents of hard-shoe dancing or "walloping."

The songs in "Piccadilly Circus" will be wholly English, and will include old and new favourites. The dances have been arranged by Max Rivers, a Manchester man, who is one of the few remaining authorities in the country on clog and hard-shoe dancing.

O.P. Club to Welcome John Barrymore.

The O.P. Club has arranged to welcome the latest Hamlet in the person of John Barrymore on Sunday, March 29th, at the Hotel Cecil, when Mr. Barrymore will be supported by Miss Fay Compton, Miss Constance Collier, Mr. Malcolm Keen, and Mr. Herbert Waring. Mr. Israel Zangwill will preside.

The O.P. Club have had the honour of entertaining many Hamlets, including Sir Henry Irving, Sir Herbert Tree, Sir Johnston Forbes Robertson, Sir John Martin Harvey, and Mr. H. B. Irving. The interests of stage and drama are so closely welded between England and America, that it was felt that London playgoers should accord a hearty welcome to our American cousin, John Barrymore, to congratulate him on his success at the Haymarket Theatre.

As many American playgoers may wish to join in this tribute, those desiring to be present should get in touch with the hon. secretary, John Evans, the O.P. Club, Craven Street, W.C., or with the founder, Carl Hentschel, who is looking after the arrangements.

"Rose Marie."

"After the last performance of "A Midsummer Night's Dream" to-night, Drury Lane Theatre will be closed for the final rehearsals of "Rose Marie," to be produced one evening during the week commencing March 16. "Rose Marie" will restore to the London stage Miss Edith Day, whose success in "Irene," at the Empire, will be remembered. Mr. Billy Merson in the principal comedy part, and Mr. Derek Oldham as the hero, complete what should prove a most attractive trio. The company will further include Messrs. John Dunsmore, Brian Gilmour, Michael Cole, Miss Clarice Hardwicke, Miss Mira Niska, and Mr. Percy Parsons. The book and lyrics of "Rose Marie" are by Otto Harbach and Oscar Hammerstein, 2nd. The music, by Rudolph Friml and Herbert Stothart, will be played under the direction of Mr. Herman Finck. Miss J. Kathryn Scott will be responsible for the dances, and the entire play will be produced by Mr. Felix Edwards. "Rose Marie," which may be described as a romance of the Canadian Rockies, will employ 100 chorus girls and dancers and thirty chorus men.

"The Vortex" at the Comedy.

Mr. Noel Coward's play, "The Vortex," with the original company, including the author and Miss Lilian Braithwaite, will be transferred to the Comedy Theatre on Monday evening.

"Boodle" for the Empire.

Sir Alfred Butt has arranged for Mr. Jack Buchanan and June to appear in the new musical "show," "Boodle," at the Empire, on Tuesday next. They will be supported by Messrs. Douglas Furber, Hastings Lynn, Sam Wilkinson, Denis Cowles, Russell Gorton, Barri Storri, Misses Elsie Randolph, Ethel Stewart, and Veronica Brady. "Boodle" is an adaptation from H. M. Paull's play by Sydney Blow and Douglas Hoare, with lyrics by Douglas Furber, and music by Philip Braham and Max Darewski.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—
Percy Burton, Sat., March 7.
Franklyn Bellamy, Sat., March 7.
Malcolm Scott, Sat., March 7.
L. Russell, Sun., March 8.
Amy Brandon-Thomas, M., Mar. 9.
Basil Gill, Tuesday, March 10.
Henrietta Watson, Wed., Mar. 11.
Annie Saker, Friday, March 13.
Florence Smithson, Fri., Mar. 13.
Henry Chance Newton, Fri., March 13.
Alexander Dagnar, Fri., Mar. 13.
Oswald Lingard, Sat., Mar. 14.
H. J. Kirby, Sat., Mar. 14.

"THE MARKET PRICE"

At the Grand Theatre, Fulham.

Anthony Davis Randolph McLeod
Richard Brooks Archie Rawson
Vero Hamilton Laureldale Maitland

Harvey Durant Leonard Stephens
Nancy Durant Kathleen Barbor
Claudia Barry Mary Forbes
Bernice Hamilton Janet Alexander
Kitty Maynard Alma Royton
Bat Terence de Marney
Harold Evans Arthur Byron
Night-clerk Arnold Winters
First Policeman Charles Adams
Second Policeman Harold Martin
Inspector Nolan Walter Dibb

"The Market Price," produced at the Grand, Fulham, on Monday last, is an unusually good melodrama. It was produced first in England at the Lyceum on April 17 last, when it was noticed fully in these columns under the title of "Her Market Price." The authoress, Miss Frances Nordstrom, has a good story to tell and, on the whole, she tells it dramatically. There are flashes of wit and touches of characterisation that are not often found in plays of this kind.

The original title was more descriptive of the plot than the new one. It will be remembered that three men acquire an "interest" in the pretty young widow, Nancy Durant, when they raise a fund of forty thousand dollars between them on the death of her husband, and she spends it under the impression that the money came to her out of her husband's estate. The richest of the three is Vere Hamilton, and he is anxious to buy out the shares of the other two men—Brooks and Tony Davis. Brooks is an easy victim for his share is the price he pays for being caught in a private room with Hamilton's wife. Tony is a more difficult proposition for he is in love with Nancy, and is trying to get her out of Hamilton's evil hands, but his attempts at speculation, so that he will be able to assume ownership of the "Durant stock," only have the effect of putting him in Hamilton's power.

The last act is thrilling. For Mrs. Hamilton has had to agree to assist her husband to compromise Nancy, who is lured to a shady hotel. Things move very rapidly then, and eventually Hamilton is shot dead by his own wife, and Nancy is left free to marry the long misunderstood Tony.

Mr. Ernest Loting's production is excellent, and he can be congratulated upon getting such a good company together. Mr. Laureldale Maitland plays his original part of Vere Hamilton, and for a full-blooded, clean-cut study of swaggering villainy we can recommend his performance in "The Market Price." Apart from everything it is an exhibition of superb technique. With what sureness he holds a situation! Mr. Maitland can light a cigar and hold the audience breathless with excitement as he leisurely reaches for the match and applies the flame. Watch his devilish enjoyment of the "Cat and Mouse" game with his wife and her lover in the second act. It is almost great acting. This scene, by the way, is exceedingly well produced.

Miss Kathleen Barbor is very good as Nancy Durant, and Miss Janet Alexander acts well as Mrs. Hamilton. Brooks was very firmly handled by Mr. Archie Rawson, and Mr. Randolph McLeod did all that was possible with the somewhat anemic hero in Anthony Davis. Miss Alma Royton played the part of a pert young typist very amusingly, and Miss Mary Forbes, Mr. Terence de Marney, Mr. Leonard Stephens, and Mr. Walter Dibb should be mentioned for their excellent support in smaller parts.

"PATRICIA"

At the Strand.

"Patricia," the comedy with music, by Denis Mackail, Arthur Stanley, and Austin Melford, music by Geoffrey Gwyther, moved to her new abode from His Majesty's on Monday evening with every sign of continued prosperity. Miss Dorothy Dickson, in the title rôle, is a veritable soul of joy, her performance in acting, singing, and dancing being a sheer delight. The newcomer, Miss Ivy St. Helier, in the part of Miss Smythe, proved herself once again a comedienne of decided cleverness. Her song in the second act, "Millions of Men," specially written by Greatrex Newman, was a comedy gem, and in the third act "Sing Tra-la-la" proved that she possessed a voice of considerable quality. Billy Leonard, with his easy comedy methods, is a great favourite as Ogden Scales, and shows how humour may be attained without apparent effort. That sterling actor, Ambrose Manning, gave a clever character study of Rumble, a private inquiry agent, but always a good fellow. Mr. Philip Simmons acts and sings really well as John Bradshaw, and Willie Warde, Charles R. Stone, Ralph Roberts, Margaret Yarde, Josephine Quest, and Max Rivers all contribute valuably to the success and attractiveness of "Patricia"—one of the brightest shows in London.

"Just Married's" Century.

The transfer of "Just Married" from the Comedy to the Criterion on Monday evening will synchronise with the one hundredth performance of the amusing farce that has been the means of introducing Lynn Overman to London playgoers.

PLAY AND PAGEANT UNION.

"The Devil's Disciple."

The Play and Pageant Union at Hampstead, except for an occasional lapse (as at Christmas last), keeps up a good standard both in the plays produced by the Society and the acting, which, on the whole, is considerably above the average amateur level. The "Devil's Disciple" is its second Shaw production. It is a wise choice for amateurs, for the parts are more clearly individualised than in some of the plays, and the characterisation is developed by action rather than by talk.

A little more attention by the producer, and a firmer handling of the smaller parts would have made the performance given last week a great deal better than it was; but it was good enough to merit a more careful examination than is usually given to amateur productions. To criticise it, therefore, is to pay the Union a compliment. Much of the criticism applies generally to amateurs, and the principal fault of a non-professional company would seem to be the inability to lead up to and then hold a situation.

"The Devil's Disciple" is a melodrama, and Dick is the scapegoat hero, and the assembled relatives took the entrance as though they were having tea in a drawing-room comedy. It was all out of key with the spirit of the play, and so, too, was Dick's declaration of faith in the same act, which was spoken much too sermonically. In the final scene Dick was allowed to be almost lugubrious. True, he should be stung with horror at the first sight of the gallows, but he must throw this off, even as he puts away the sobbing Judith; march to his death with a firm step, and so prepare the way for the fine melodramatic deliverance at the end. Another fault often noticed in amateur acting is to forget to act as soon as the speech ends. We noticed one flagrant example in this performance. Mrs. Dudgeon has a tense outburst in which she angrily exclaims, "Thief! Thief!!" The actress put commendable emotional force into the words, and a second or so later rose quite calmly and arranged the chairs for the visitors.

There is much to praise, and, in particular, the scene and the arrangement for the last episode can be thoroughly commended. The difficulty of the crowd was ingeniously managed, and the setting itself was delightful. Mr. Charles Hooper, who played Dick Dudgeon, is a very good actor, especially in light-hearted parts. He has a real feeling for the stage and a spirited sense of fun. He came out well in the cross-badinage with General Burgoyne, and there were some fine moments in the scenes with Judith. At the same time, he

could have made his hero a trifle more robust and full-blooded. Mr. Philip Jewitt, who was flat and dull as the parson, made no such mistake when the parson becomes a man of action. The change was a little too rough, but the vigour and strength displayed were excellent and thoroughly in tune with the spirit of the play. Miss Joan Garside looked very charming as the Quakerish heroine, and managed to get a certain amount of variety into a part in which there is really very little light and shade. Possibly the best thing in the production was Mr. Hollis Anthony's General Burgoyne, a performance that could hardly have been bettered. Our earlier remarks about holding a situation certainly do not apply to this clever actor, who extracted every ounce out of his part. Here were gallantry and wit and fastidiousness most delightfully combined. Mr. Owen Ashford did well as Major Seinton, and Mr. Frank Hart's Sergeant was firm and direct. Miss Veronica Chambers, as Essie, showed some promise in her scene with Dick at the end of the first act.

"Dancing Mothers."

Sir Alfred Butt has selected Tuesday evening, March 17, for the first performance of "Dancing Mothers" at the Queen's Theatre. Written by Edgar Selwyn and Edmund Goulding, it is described by the former, who has come over to produce it, as "a play of life as lived by real people." The cast is remarkable for the inclusion of three of London's greatest favourites—Mr. Godfrey Tearle, Mr. Leslie Faber, and Miss Gertrude Elliott, who makes her reappearance in the West End after an absence of two years. Other members of the company will be Miss Vivienne Whittaker, Miss Phyllis Black, Miss Lucile Watson, Mr. Vincent Holman, and Miss Jean Forbes-Robertson.

"Fata Morgana" Moves Again.

"Fata Morgana," first presented by Mr. Greville Collins at the Ambassadors Theatre, will have been seen in three theatres in just over six months when it is transferred from the Criterion to the Vaudeville Theatre on Monday, when the 220th performance will be given. Miss Jeanne de Casalis still appears in the title-role, and Mr. Tom Douglas remains, in this play, the youngest leading actor in London.

"Tricks."

The Trux Sisters are running their own show, entitled "Tricks." It will appear at the Nottingham Empire on March 23.

"Persevering Pat."

In order to avoid a first night clash, Mr. Archibald de Bear has decided to defer the production of "Persevering Pat," the initial venture of the Irish Players at the Little Theatre, from Thursday, March 12, to Friday, March 13.

"Fresh as the morn and beautiful as May." Longfellow.

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FREE SAMPLES
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Albert Moore.—The British National Opera Co., which concludes its visit to-night, opened the third week on Monday with a fine performance of "Il Trovatore." Mr. Aylmer Buesat con-

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THE REALM OF MUSIC.

ELIZABETHAN MUSIC FESTIVAL.

To open the eyes of the blind among us—which means fully ninety-nine per cent. of England's population—to the value of the treasure-store we possess in our Tudor composers' music is the mission of the Elizabethan Music Festival. Each year sees its influence grow, and for every person who knew and loved Byrd and Morley, Gibbons and Dowland, Campion and Weelkes, and the others of the great company when the competitions were started three years ago, at least a score may be counted to-day. There were so many entries last week that the Kingsway Hall was hard put to it to house the contestants in the various classes; and—more encouraging again still—the judges report that the level of performance has been a good deal higher.

Following are the names of the successful competitors:

Vocal Solos (Judges: Mr. Edgar T. Cook, Mr. Ernest Read, Dr. Vaughan Williams). Girls, Lillian Beckman; boys, Frederick Colman. Sopranos: Miss Dorothy Jennings, first; Miss Nicholls, second. Contraltos: Miss Elsie Burdon, first; Miss Gertrude Caston, second. Two Female Voices: Miss G. Baker and Miss E. Boase, first; Miss Phillips and Miss Nicholls, second. Tenors: Mr. W. Rethlaw. Basses: Mr. T. G. Jenkins.

Choirs from Places of Worship (Judges: Mr. Edgar T. Cook, Mr. Geoffrey Shaw). St. Mary, Aldermanbury Girls' Choir, St. Anne's, Soho, G.F.S. Choir, School Choirs: St. Mark's, Bush Hill Park, first; Channing House School, Rosebery Avenue School, second and third. Male Voice Choirs: High Wycombe Orpheus Male Voice Choir, first; Taunton Choral Society, L.C.C. Staff Philharmonic Society, second and third.

Large Choirs (Sacred): Taunton Choral Society, Smaller Choirs: Mansfield and Sutton Co-operative Choir, Large Choirs (Secular): Taunton Choral Society, first; Fitchell Co-operative Choir, Locking, Madrigal Society, tied for second place. Smaller Choirs (Secular): L.C.C. Staff Philharmonic Society, Madrigal Circle, Female Voice Choirs: Henry Nicholson Ladies' Choir, Oakland, Redland.

Mixed Voices (Judges: Mr. Ernest Read and members of the committee). Five Voices: L.C.C. Staff Phil. Society Quintet No. 1, first; Bedford Quintet, Birmin. ham, second, one mark behind. Four Voices: Bedford Quartet, first; L.C.C. Staff Phil. Society Quartet No. 2, Morley College Quartet, Worthing, British Music Society Quartet, second, third, fourth. Three Female Voices: Misses Banner, Watts, Burton, Birmingham. Three Male Voices: Messrs. F. Walker, S. Gould, C. H. Gunnham. Four Mixed Voices: L.C.C. Staff Phil. Society Quartet No. 1.

Pianoforte (Judge: Mr. Frederick Moore). 10 and 11 years of age: Clarice White, Channing House School, Highgate, 12 and 13 years: Jacqueline Townshend, Hendon, 14 and 15 years: Barbara Shelswell, 16 and 17 years: Joan Hulbert, Any age: Dorothy Lawrence and Jacqueline Townshend (tied).

One body of amateurs sent in no fewer than 21 entries—the L.C.C. Staff Philharmonic Society.

As a reward of merit these enthusiasts were invited to open the concert with which the Festival closed on Saturday evening, and they gave very good performances in a number of motets and madrigals by Byrd, Farmer, and Wilbye, under their conductor, Mr. G. W. J. Peett. The programme that came afterwards was not only a delight for the music's sake: it was a liberal education by example for competitors; though the striving pianists might well despair of ever getting anywhere near the perfection of Mr. Harold Craxton's playing of harpsichord pieces. Still, it is as well that they should aim high. The string-players, too, will aim high enough if they take as mark the performances of the Kendal String Quartet, and the vocalists those of Miss Joan Elwes, Mr. Keith Falkner, and the London Male Voice Octet. The singing of this combination is often exquisitely finished.

STOCK EXCHANGE CHOIR.

At Wigmore Hall the Stock Exchange Male Voice Choir gave a concert, under the patronage of Princess Louise Duchess of Argyll, in aid of the Royal Medical Benevolent Fund Guild. Mr. Cecil Engleheart conducted the choir in an admirably sung programme of part songs. It was pleasant to hear such a fine quality of tone and such well-balanced, expressive singing. Miss Phyllis Lett was one of the three soloists, and Mr. Edward Halland, whose voice is a rich, warm bass, was another. The third was Miss Harriet Cohen, the pianist, who also delighted the audience with her performances of Bach and modern composers' music. Miss Kathleen Markwell played the pianoforte accompaniments ably.

BIRMINGHAM STRING QUARTET.

The Birmingham String Quartet, composed of Mr. Percival Hodgson, Mr. Frederick Mountney, Miss Grace Burrows, and Miss Joan Willis, gave their first London concert at Wigmore Hall. They are a combination well worth hearing, as their performance of Vaughan Williams' quartet proved. The character of the music was well understood, and, on the whole, effect was given to its rich texture, though now and then one found oneself wishing that the violins and the cello had cultivated greater sensuous beauty of tone. There was no lack of grip and breadth in the playing. The finale was strong and vigorous, and the Romance, with its quiet ending, was beautifully done. The programme opened with a Haydn

quartet, and at the end came a clear and sensitive performance of Borodin's work in D. Miss Joan Elwes sang Holst's Four Songs for voice and violin, with Mr. Hodgson in the violin part. She has something of the style of Miss Dorothy Silk, whom she replaced on this occasion. She sings unaffectedly, and with agreeably pure tone.

RECITAL OF STANFORD'S SONGS.

Mr. Plunket Greene gave an entire programme of songs by the late Sir Charles Stanford at Aeolian Hall. In a double sense Stanford's songs are Mr. Greene's own. The composer wrote many specially for him, and others have grown to be a part of him through long association. Stanford went far afield for his poems, and the programme showed astonishing diversity of subject and manner. There were settings of Walt Whitman ("Joy, Shippmate, Joy," and "To The Soul"), of Keats ("La Belle Dame sans merci"), of Beaumont and Fletcher, besides the works of many Irish writers. All were admirably rendered. It would be flattery to say that Mr. Greene's voice it was; but then his art as interpreter has not stood still either, and to-day his singing is perhaps more interesting than ever. By turns he was dramatic, whimsical, with the characteristic whimsicality of the Irish, lively, or pathetic, and in every mood he held his audience fast; so fast that when the end of a long evening (with many encores) came, they could hardly be persuaded to go away. Mr. S. Liddle's part as accompanist must not be forgotten. He was, as always, in perfect accord with the singer.

LAST "12 O'CLOCK" OF THE SEASON.

Miss Mathilde Verne chose Schubert as the last immortal to be honoured in this season's series of "Thursday 12 O'clocks" at Aeolian Hall. The players in the "Trout" Quintet in A Major—Miss Verne, Brosa, Raymond, Jeremy Jacques, Van Lier, and Victor Watson, achieved a rare beauty of ensemble, and gave a performance that for freshness and vivacity and finish would be hard to beat. No one would have the heart to blue-pencil Schubert, even when he runs on as he does here, but the Trout's lengthiness was the cause of the audience's being disappointed of one of Miss Verne's two promised solos. However, amends were made later by a performance which the pianist gave with Mr. Brosa of the Sonata in D. There was time, too, for a group of songs, and these were most persuasively sung by Miss Elizabeth Nichol.

HAMPSTEAD CONSERVATOIRE.

The piano and vocal recital given by three students of the Incorporated London Academy of Music at Hampstead Conservatoire was interesting, not only as evidence of the promising material that exists in the big schools, but as showing the favourable conditions under which such talent is fostered. The two singers, Enid Llewellyn and Elsie Kidner, must have convinced their hearers that their time of study under Mme. Henrietta Crichton is being wisely spent, and that it will be productive of good fruit in the future. Cecil Turner, who bore the major burden of the recital, is a pupil of Mr. Carl Weber. He gave a sufficiently exacting programme consisting of a Beethoven Sonata, some Bach, Mendelssohn's "Variations Scieuses," and a Schubert, Chopin, MacDowell group. He is a young player of serious aims, and cultivated tastes, who merits serious encouragement.

PIANO-PLAYERS IN EDUCATION.

On Feb. 3, at the Royal Academy of Music, the first meeting was held of a new musical body—the Honorary Advisory Committee on the Educational Use of Piano-Player Rolls, of which the present members are as follows:—Sir Alexander Mackenzie (chairman), Sir Hugh Allen (director of the Royal College of Music), Sir Landon Ronald (principal of the Guildhall School of Music), Mr. J. B. McEwen (principal of the Royal Academy of Music), Sir Henry J. Wood, Professor C. H. Kitson, Mr. Robin Legge, and Mr. Percy A. Scholes, the last-named agreeing to serve as honorary secretary.

The members of the committee feel that, up to the present, educationists have not made full use of the facilities that exist for training the pupils of schools and the adult students of colleges in the knowledge and appreciation of music by means of the use of the player-piano, including recently recorded rolls by great artists. In this direction they hope to exercise a stimulating influence. It will be recalled that the Senate of the University of London recently decided that the University Library should be extended by a liberal provision of scores, gramophone records, and pianola rolls, as a method of enabling members of the University to become acquainted with classical and modern musical works in the easiest way, and this decision, though it has no direct connection with the formation of the present committee, points to the existence of a need which, it is hoped, it will meet.

PROBLEMS OF THE ELOCUTIONIST.

The Polytechnic.

Miss Louie Bagley, in the course of a lecture at the Regent Street Polytechnic on "Problems of Expression in the Speaking of Verse," said that the proper use of poetry was to be heard; the sense of hearing was involved in the impression to be obtained. It had been said that the printing-press was the greatest curse that ever fell on poetry, and in a sense it was true that a poem lost its soul in the printed page. In times before books became common property the speaking of verse was attended by great gatherings of people. Then, verse was simpler, its meaning was less involved and easier to follow. Modern poetry was much more complicated; more heavily charged with thought; and there were many who claimed that its full value was only to be gathered by the reader in the study. These, she thought, were types highly developed intellectually but not emotionally. The trained interpretative artist could reveal beauties not fully realised by the poet himself. It might be said that he lent his mind to others, that the poet's mind should be opened to the listener. Of late years there had been fuller recognition of the power and beauty of the spoken word as vehicle of the poet's thought. The foundation of the Poetry Society, which brought people together to read and listen to verse, and the Oxford Recitations, set on foot by John Massfield, were signs of the times. It had always been a matter of dispute whether or no the personality of the reciter was an intrusion between the poet and the listener, and various schools had upheld the chant and the monotone as the only permissible means of expression. Personality, in Miss Bagley's view, could not be eliminated in the interpretation of verse highly charged with thought or emotion, but personality must remain in its right relationship to the poem. She spoke of the extraordinary difficulties encountered in her capacity as teacher in getting pupils to suit voice and intonation to the subject, and gave to illustrate the point amusing life-like imitations of two reciters in embryo attacking Keats' "La Belle Dame sans merci." Again, the ideal set up by the mind might be worthy, but the untrained efforts to express that ideal might not come anywhere near it. Aesthetic expression was a manifestation of the inner life. Besides a trained technique, what was required by the speaker of poetry was understanding of the inmost truth of things, that by the light of that truth he might interpret the universal emotions of mankind. Dr. F. H. Spencer, LL.B., D.Sc., Chief Inspector, London County Council, was in the chair.

Miss Louie Bagley's third and last lecture, entitled "The Speaking of Epic, Dramatic, Lyric, and Satyric Verse," takes place at the Polytechnic on Friday evening, March 13.

ROYAL COLLEGE OF MUSIC.

Mr. Cochran would have found material in the making for his English ballet if he had looked in at the Dress Rehearsal in the Parry Theatre last week. Not that there was anything particularly English about the ballet in one act by a student, Gavin Gordon-Brown. It even had a foreign name, which seemed unnecessary. As for the influences that went to make it, it is perhaps enough to say that it had had no Russian Ballet the Royal College of Music would have had no "Les Noce Imaginaires." In any case it made a delightful entertainment. The story fitted the music, the music the story. The composer uses his palette skilfully, and there are many clever touches in the orchestration both of colour and of humour. As hero we have our old friend Pierrot (this time with a black face, doomed as ever to disappointment in love. His doll-companions are alluring enough to tempt any Golliwog, one would think, but he will have none of them. He has an "ideal." He thinks about her so hard that she comes to life, and for a brief five minutes Golliwog and Golliwog dance ecstatically together. Then just as he feels sure of her his "soul-mate" vanishes, leaving Golliwog-Pierrot lamenting. Arthur G. Rees showed that he is a clever mime as well as a good dancer, and his companion, Joyce A. Mansell, danced gracefully. This ballet was conducted by Constant Lambert, and the following one, "Mediterranean," to Arnold Bax's music, by Guy Warrack. "Mediterranean" was brief and less interesting. It might serve as a curtain-raiser to introduce the company. The characters, dressed in national costumes of Italy, Corsica, Spain, and so on, illustrate a sort of courtship episode, and finally go off in pairs like an operatic chorus, an arrangement that led to some odd political situations. Lady George Cholmondeley and Miss Penelope Spencer produced, and the effective dresses were the work of Mrs. Gotch and the Ladies' Dress Committee. Afterwards, the first scene from the second act of "Aida" was performed by Flora K. Young (Aida), Stephanie Tarrant (Anneris), chorus, and ballet under Mr. H. Grünbaum's direction. The producer was Mr. T. C. Fairbairn.

Birkbeck College Amateur Operatic Society will produce Gilbert and Sullivan's "Iolanthe" for four performances, on the 11th, 12th, 13th, and 14th March at 8 p.m. in the College Theatre.

MUSICAL APPRECIATION LECTURE.

The use of the Duo-Art Reproducing Piano was demonstrated in the course of a helpful lecture delivered at Aeolian Hall on Saturday morning by Mr. Percy Scholes to an audience of music teachers and principals of schools. A reproduction of Harold Bauer's playing of the Appassionata Sonata of Beethoven was a most interesting illustration, and the performances by Miss Jeanne Marie Darré, who was present in the flesh, also gave great delight. One of the pieces played by this young pianist was afterwards repeated by the reproducing piano, and with such fidelity that the listeners would have been puzzled, if they had shut their eyes, to say which version was which. The chair was taken by Sir Alexander C. Mackenzie, who, as is known, still takes the keenest interest in musical education, although he has retired from the principalship of the R.A.M.

The fourth concert of the British Broadcasting Company's series at Covent Garden, which takes place on Thursday evening next, will have a novel programme. This will consist of a performance—the first in England—of a musical miracle play by the American composer, Edgar Stillman Kelley, entitled, "The Pilgrim's Progress." The soloists assisting at this very interesting event will be Ursula Greville, John Coates, Joseph Farrington, Dennis Noble, and Harold Williams. There is a part for choir, which will be sung by the Festival Chorus of Wolverhampton Musical Society, and the orchestra will be the Birmingham Symphony. The conductor is Joseph Lewis, the musical director of Birmingham station.

"The Mikado" will be given at Battersea Town Hall on May 19 and 20 as the first production of the Wandsworth Operatic and Dramatic Society. Cast and chorus number fifty, and the Battersea Rembrandt Orchestra is to take part in the performances.

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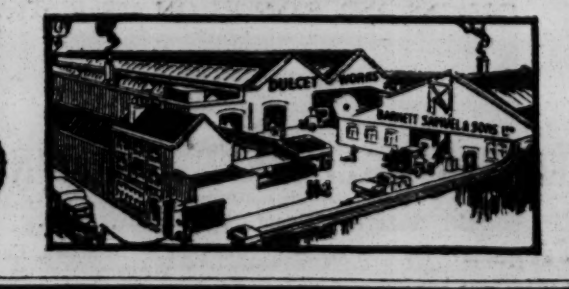
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SATURDAY, MARCH 7, 1925.

THE PLAYER AND PERSONAL PUBLICITY.

DIAGNOSING the drama has been a favourite form of amusement almost from the day on which the cart of Theopis first set forth on its journey in these isles, and many and various are the ailments which have been attributed to the British theatre. The latest reason for the alleged decadence of the drama is that of the personal publicity which is given to the actor and actress. In his effort to maintain this view Mr. Gilbert Frankau, whose lecture on the subject to the O.P. Club on Sunday is printed on another page, did not venture far beyond the bounds of the theatre programme, and if he had he would have been floundering in greater depths than he did on Sunday.

Objection to the publicity given to the pursuits and pastimes of actors and actresses has often been taken, but is seldom sustained. It is asserted that acquaintance with an actor's private life impairs the effect of his performance in public, and that it is impossible to yield to the influence of his talent if one knows that away from the footlights he is just an ordinary man. Publication of the fact that down in the country Sir John Martin Harvey cultivates a special brand of pork does not impair the effect of Sidney Carton's appeal on the scaffold, any more than the revelation that Sybil Thorndike sings comic songs at the piano to her friends takes anything away from the dignity of St. Joan. The same reasoning applies in more or less degree to other artists, who seek to add to their popularity by personal publicity or suffer themselves and their doings to be dealt with in the press.

Mr. Frankau was particularly scornful in regard to the "magazine programme." Theatre programmes leave something to be desired even now, but it cannot seriously be denied that in the West-end playgoers get better value for their sixpence than ever they did before. The printing is usually a work of art, and if the literary character of the contents is not of the highest standard, the subject matter of the programme is interesting enough to make it worth taking away. That in itself is a valuable advertisement for the theatre.

That there is a public demand for news about actors and actresses cannot be denied. Members of the profession take on a special interest with the public that few other sections of the community do. Law cases in which professionals figure would not receive anything like the space in the press, but for the fact that the principals are who they are. And this accounts for the quite unjustifiable idea that divorce is more prevalent among theatre people than in any other section of the community. Wholesome domestic details about actors and actresses go far to satisfy the public appetite, and occupy the space that would be devoted to less edifying topics.

The value of the press paragraph lies chiefly in its power to bring unknown artists to the front. Usually the artist whose doings are of news value is the one who does not need publicity, but if an understudy gets his or her chance in a principal's part the newspaper is of inestimable use in making known the success attained; it means engagements to follow. If the new-found artist has had a varied career, so much the better, for the newspapers will give hospitality to such material, and the public will enjoy reading it as much as the latest cricket scores.

Personal publicity is by no means a modern institution. One has only to refer to the pages of Colley Cibber and his contemporaries to see how keenly the doings of actors off the stage were discussed in those days. It is all a matter of degree. If the personal note regarding the actor is worth perusal, and if it is free from extravagance and fulsome, it does no harm to the drama, is no reproach to its interpreters, and is quite a legitimate means of assisting the theatre to pay its way.

THE DRAMA IN AMERICA.

"The Dove"—"The Dark Angel"—"A Good Bad Woman"—"The Undercurrent"—"Don't Bother Mother"—"Loggerheads"—"Charley's Aunt" on the Movies.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 14.—"The Dove," a melodrama in three acts, produced by David Belasco at the Empire Theatre, has scored an emphatic success. Written by Willard Mack, the play is based on a story by Gerald Beaumont. It is a romantic melodrama of the robust and highly effective sort, with fine opportunities for Holbrook Blinn and Judith Anderson, who play the principal parts, and play them for all they are worth, winning no end of applause. The scenes are laid in and around the Purple Pigeon Café in Mexico, Mexico. Mr. Blinn's rôle is that of a libidinous Mexican oil king bearing the elongated name of Don Jose Maria Lopez y Tostado, and Miss Anderson impersonates Dolores Romero—his quarry—a blue ribbon singing girl, who entertains the habitués of the Purple Pigeon Café. Others who figure prominently in the proceedings are Mike Morovich (Sidney Toler), the proprietor of that anything but select resort, and Johnny Powell (William Harrigan), a young American "crashpotter," who hangs out at Brayfield's gambling house just across the street. Johnny is in love with Dolores, whose blue ribbon stands for chastity, most of the others who sing and dance wearing red ones. Don Jose is bent on making her his white slave, so he resorts to mischief in order to put her Yankee lover out of the way. The result of his plotting is a stormy scene in the gambling house when Don Jose contrives to involve the young American in a quarrel with a fiery Mexican, feeling sure that his rival will be killed. But Johnny is quick on the trigger, and the Mexican is shot dead. Then it looks as if Dolores will have to sacrifice herself to Don Jose in exchange for her lover's safety. But all ends well, for though they back Johnny against a wall, and prepare to shoot him, the great Don Jose relents, and calls off the firing squad.

"The Dark Angel."

The prologue of this play passes in a bedroom at the Vinery Inn on the English coast in 1918. The room is occupied by an army captain and his unmarried bride. They have endeavoured to be legally united the night before, but have been prevented by red tape. The soldier, ordered suddenly back to Flanders, resolved thereupon to anticipate the formal ceremony, and wed his sweetheart before (or if not before man. Six years later she has to defend the reputation of her supposedly dead hero. Lord Francis Beaumont has told how he discovered that Hilary Trent had spent the night with an unknown lady described in the register as his wife at the Vinery Inn. In a highly effective scene Kitty Fahnestock tells her father and their guests, including her lover, Gerald Shannon, that she is the woman in the case, and gives them the facts. Then a photograph of Hilary Trent catches the eye of one of the guests, who blurts out that this man is not dead; he has been living in seclusion at a country place for three years, writing stories for boys. So Kitty goes to him with her present suitor to ask for a release from the old pledge, although she changes her mind during the interview. She does not know that Hilary has hidden

himself away because he is blind, and when he enters he tries to deceive her as to the state of affairs. With the help of a friend who tells him the colour of Kitty's dress and hat, and gives him other information, he is able to pass himself off as a man in possession of all his senses. But Kitty comes back when he is not expecting her. She stands in front of him, and he doesn't know she is there. A superb scene follows, in which the blind man refuses to allow the girl to sacrifice herself, and sends her away with her lover. The part of Hilary Trent is splendidly acted by Reginald Mason and Patricia Collinge as Kitty Fahnestock, gives a most engaging portrayal. Robert Milton is presenting the play at the Longacre Theatre. It has a prologue and three acts. H. P. Trevelyan is mentioned as the author, but this is said to be a pen name.

"A Good Bad Woman."

Ladies with frayed morals are very much in evidence in the plays now current in New York, and certain managers seem bent on exercising the power to add to their number. In the above-named play, which William A. Brady and A. H. Woods have just produced at the Comedy Theatre, a woman of the streets, who describes herself as "tough," and more than lives up to her description, is portrayed in an ultra-realistic manner by Helen MacKellar. Archie Carner, a weak but kind-hearted millionaire, and his invalid mother, occupy a suite of rooms at the Hotel Miramont. Archie is a bachelor. Eileen Donovan, as the "tough" lady is called, stumbles into the "Cappers" apartment whilst trying to escape the anger of her drunken father, who is bent on salvaging what is left of her virtue. Eileen becomes Mrs. Carner's nurse and companion. The young millionaire is in love with the wife of a doctor who lives in the hotel, but this is no obstacle to a passionate episode between him and Eileen. In due course the doctor traps his wife and her lover, and threatens to divorce her. Then, in a very "raw" scene Eileen succeeds in trapping the doctor in a situation in which liquor and bad language are used quite freely. She sends a note to her father, who comes and promptly kills the doctor, thus providing a "happy ending" for Archie and his innamorata, and a sad, sad parting for Eileen, whose willingness to sacrifice herself to save Archie is supposed to have made her a "good, bad woman."

"The Undercurrent."

Harry Beresford plays the principal part in this three-act play by William H. M. Masters at the Cort Theatre. He impersonates an irascible old man named Jason Mills, whose faults of temper are accentuated by his nervous condition, this being so serious that he is constantly attended by his physician. He discharges those who have served him faithfully, storms at his wife and daughter, and makes himself obnoxious to everybody. Mills is a mine operator, living in New York, but exercising feudal power over a mining town in Colorado. There his workmen live in virtual bondage, and when two of his representatives come to his home

(Continued at foot of next column.)



JOHN BARRYMORE
as "Hamlet," at the Haymarket

THE PLAY IN PARIS.

"The Right to Strike" in French—Fresh Bill at the Grand Guignol—The Evils of Alcohol—Opera at Nice.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—Juliette Mylo made a translation of the play "The Right to Strike," by Hutchinson, which she submitted to F. Genier when he was at the Theatre Antoine three years ago, and this French version has been put on by Paul Abram as producer at the Odeon, under the title of "Par la Force," by Charles Mère and Henri de Weindel, after having been reconstructed by the latter authors. As may be remembered the plot of this 3-act piece centres around a conflict between the labouring and intellectual classes, the local version having a conciliatory termination. It was originally in four acts, extending over a period of six weeks, whereas the story is now lived in one day. The cast of "Par la Force" comprises Firman Genier (Dr. Lambert), Paul Oetly (delegate of the trades union), Lucien Dubosq (Mayor), Marcel Chabrier (Dr. Rigault), André Carnegie, Fabry, Charpentier, Mmes. Tonia Laugier, G. Duard, G. Laugier, Roblanc, etc. We have on the same poster a 1-act sketch, "La Verité dans le vin," by Collé, adapted by H. de Weindel, produced by Florencie, which has also been cut down after being tried-out at the Maison de l'Oeuvre. The present protagonists are Robert Arnoux, Tricot, Geo. Cousin, Fabry, Mmes. Yvonne Mirval, and Charlotte Clasis.

"Presentez... Anes." The former revue at the Deux Anes cabaret had a restricted innings of three weeks, despite the notoriety of the author, who leaped suddenly in the literary limelight of Lutetia by a successful comedy at the Atelier last season. But a revue and a comedy are distinctly different, and a playwright is not necessarily a revue writer. The authors of the new bill of M. Roger Ferrol at his fashionable Montmartre establishment, while of less prominence, are distinctly proficient in this class of entertainment. MM. Colline, Merry and Mycho have compiled a witty show, with subtle reference to local topical events. If the Comedie Francaise did not come in for its share of railway you would be surprised. Indeed, all the subjects of the hour, to be heard in every other cabaret having any self-respect, are served up warm by an excellent company comprising Henry Marc Hely Ferrol himself, Ge. Merry also, not over-looking his co-author Paul Colline, Mmes. Gaby Bender, Nicole, Deyriord, and partners. The music is arranged by M. Tremolo, and he tickles the ivories to accompany the lyrics.

"L'Amant de la Mort."

This time the new bill of M. Choisy at his little Grand Guignol is worthy of the adjective, for the four items composing the present programme are novelties. In the 2-act drama, "L'Amant de la Mort," by Maurice Renard, the most important piece, we witness a scene of mesmerism, with plenty of grim atmosphere to bolster up the uncanny situation. Robert Samoy is keen on the honest Mme. Darviers, and after a few passes places her under his corrupt influence. He commands her to visit him the next night in his bachelor flat. But during the day the poor lady is killed in a railway accident, leaving her affectionate husband a sorrowful man. Meanwhile Samoy is waiting for his prey, and takes a dose of morphine (to give further colouring to the scene), when the husband calls to tell him of the calamity. Later he grows restless at the souvenir of the dead woman, and is horrified to see her corpse appear at the side of his couch, faithful to the rendezvous. The audience is aghast, wondering what is coming next. Samoy loses his mind under this double

(Continued from preceding column.)

appeal for higher wages he bullies and tricks them. The old man is brought to realise the justice of the miners' claims when, in a delirious condition following an accident he imagine himself trapped in one of his own mines. The scene comes as a surprise, and is quite effective. Grant Stewart, Frank Shannon, Alison Bradshaw, Lee Patrick, and Frank Hubert play prominent parts well.

"Don't Bother Mother."

Matinee performances of this four-act comedy by E. B. Dewing and Courtenay Savage are being given at the Little Theatre. The mother who is to be bothered is a middle-aged actress, who deems it advisable to conceal the fact that she has a husband and two children. The plot deals chiefly with the complications arising from the lady's efforts to divorce her husband in secret, so that she may marry a young Italian actor. At times ingenious and amusing, the play was fairly well received. Mary Hall plays Millicent Ray, the mother, and others in the cast are Albert Bruning, Margaret Mover, E. B. Dewing, Joseph Macaulay, and Jay Fossett.

"Loggerheads."

At the Cherry Lane Playhouse this three-act Irish comedy by Ralph Cullinan is the reigning attraction. The story of the play deals with the life of a woman whose husband has been killed by a member of the family of the man

strain and shoots himself. The Grand Guignol company is accustomed to such play-acting, and pile on the agony. Jean Max, as the hypnotiser who got only a phantom as his desired mistress, is well up to the mark, and is ably supported by Paulais as the grief-stricken spouse, and Juliette Desreles, the wife who remained true to her master. The other drama is an act by Fabien Sollar, "Sur la Lande," about a parricide, to change the subject. A Brittany sailor abandons his wife and child, and deserts from his ship, due to alcoholic abuse. The son grows up, his blood tainted with the evils conveyed by his father. The young man also displays hereditary signs of alcoholism; he brutalises his mother in his frenzy, and is violent in various other ways during the spare moments he is on the stage. He meets a beggar on the highway, and learning he is rich he tries to rob the stranger, who is killed in the struggle. The wretched youth has slain his own father. Visions of prison, and curtain.

Of a more humorous vein is "Chabichou," a 1-act comedy by H. Duvernois. "Chabichou" is a cheese, not a wine or a mark of mustard, and the only connection with the short piece is its mention as the article sold by a modest traveller, whose son has quarrelled with the son of a rich profiteer. The latter demands an apology, and the cheese-monger counsels his boy to express regret so as not to interfere with their little business. However, the lad knows human nature or mankind, and instead of apologies he administers a thrashing to the complainant, wherefore they later become good friends when the other realises his dad's money cannot protect him from chaff at school. It is a simple observation of character, and would probably have remained in the drawer of an unknown writer, which would have been a great pity. "Le Renard" farce by Pierre Wolff closes the entertainment. This is about an impecunious dramatic critic (as usual) forced to take up burglary to earn a living. He enters a popular author's villa, where he is caught. The owner, however, invites him to dine instead of giving him in charge, expecting thereby to get some inspirations. But the ungrateful critic robs him of money all the same—he disdains the manuscript of a novel as not worth the trouble, after having glanced through it. The dialogue during the meal is smart, and in the best of Pierre Wolff's style. We remember his "Everybody's Secret," and many other charming works.

"Le Baptême."

This 3-act piece of Noziere and Alfred Savoir, "Le Baptême," has been revived at the Maison de l'Oeuvre. It was first presented by Lugné Poe, the Oeuvre director, at the Theatre Femina in 1909, and later resumed at the Antoine for a short run. The plot centres around the Jewish family, Block, some members adopting the "Christian faith" and being baptised for the sake of business connections.

"Le Rosier."

Opera bouffe in 3 acts, by Devilliers, music by Henri Casadesus, presented at the Folies Dramatiques last Tuesday. It is a novelty to Paris, but "Le Rosier" has already toured Belgium. The story is about an innocent young man whose name is entered by a maiden aunt as a candidate for a prize for virtue. This embryo rosier is opposed by Agathe, a maiden not quite so innocent as she poses, and she compromises poor Gabriel just before the distribution of the prize, which goes to a girl really worthy.

she had long loved. The daughter is the means of ending the feud between the two families, and reuniting her mother with the man who has come back from over the sea. The performance of the play by the Cherry Lane Players is deeply interesting, the company consisting of Whitford Kane, Joanna Roose, Gail Kane, Barry Macollum, and Earle House.

"Charley's Aunt" in moving picture form is a "scream." It would be a very tame and inadequate way of putting it to say that there were "peals of laughter" at the Colony Theatre last Sunday afternoon, when the picture was shown for the first time. The audience literally screamed with delight. In nearly half-a-century of theatre-going the writer has seldom heard anything like it. Syd Chaplin must be credited with an excellent characterisation. The extra clowning he indulges in at times is perhaps permissible in the circumstances, seeing that it is kept within bounds, and is really funny. Then the story of the play on which the picture is founded is adhered to so closely as to be quite recognisable, which is more than can be said of many popular plays when they are made into "movies." There are a few interpolations of modern American slang, but these will offend only the hypercritical. A scene in which several students sing a medley of college songs, and a fine view of St. Olde's College, Oxford, precede the picture and create the necessary "atmosphere."

LONDON VARIETY THEATRES.

THE COLISEUM.

Touchstone was an epicure in entertainment, and his opinion was, "It is meat and drink to me to see a clown." Long since Sir Oswald Stoll adopted this phrase from Shakespeare for a policy. He corners them all from Greek and the Fratellini to newcomers whose names are unfamiliar to Londoners' ears. The latest merry-makers to come from the Continental *circus* to the Coliseum are the Beneditti Brothers, an *elegante* and Auguste, who are expert in the traditional business of tumbling and fiddling. Their quarrel for possession of a seat raises the stock of sitting down upon nothing into a comedy of surprises, so quickly is the chair alternately captured by each until they whisk it away from each other at the same moment. After showing that they are capable of as musicians, they strike up the familiar music, sacred to tumbling, so waltz, leap, fall, balance, or somersault while playing. In the end admiration for their feats was stronger than our laughter.

"Sumurin" remains the leading attraction. Yvonne Arnaud is again coquetting bewitchingly in "You Can't Beat Them" to show how wives may defeat stingy husbands. Aredo's Band has come from the Alhambra with little Terpsichore to wheel round to their syncopated strains. Milton Hayes strains comically after the will-o'-the-wisp of logic. Sari Pettrass revives the airs and graces of languorous Viennese musical comedy, and Ethel Hook restores old drawing-room ballads to favour with her rich, deep voice. The "Boxing" film is admirable.

THE ALHAMBRA.

Even if designed for a command performance, this week's programme at the Alhambra would have attracted special attention. But, being presented in the ordinary way, it has drawn full audiences from Monday afternoon onwards. Strangers to the music-halls have been impressed by so brilliant a collection of stars. "Ah, so this is Little Tich!" one novice was heard to say.

In this cornucopia of good things Harry Tate was the plum (or should one say giant gooseberry?). His humours of life in an office are vastly funnier than when he first

presented the sketch as part of a Hippodrome revue during the war. Gone is the lump of sugar bound with string that was dipped in the tea and then returned to the safe, but many sly observations take its place. There is still the mouse trap with the "No thoroughfare" sign to direct the captive to a cupboard empty enough to break his heart, and so lead him on to sound the gong intended to rouse the household. There is still the indicator-rifle with an arrow to point out the number of rabbits required, or be kept at zero when the sportsman wanted hares. There is still the sandbagging chair which Harry Tate sinks in when exhausted and meets his doom. But better than all these ideas are the little bits of nonsense that burlesque "systemania."

Under no spreading chestnut-tree, and falling more often than he stands, Little Tich expounds the philosophy of a village blacksmith. It is all good, but the tit-bit is his advice to the boy whose nose gets clamped in the vice to use a pocket-handkerchief next time. In a jiffy the man of forge and bellows is transformed into the Duchess of Devonshire Cream, who might have come straight from under Gainsborough's diminishing glass except for her raddled nose and familiar leer. Finally, he appears in his familiar little jacket with large buttons to give us an exhibition of juggling planned, like the Stoll sporting films, on the lines of "How not to do it."

There is also Yvonne George. Breaking hearts are her speciality. Just by way of diversion she will caricature the world of the dance, but she keeps strictly to her business in her English songs—one about the unhappy lady who wishes she had been left alone, and the other about the jubilant lady who gloats because she has not been made a fool of. And there are Layton and Joinstone as well. They have won a most envious position in the hearts of the public. Directly their voices sound in the darkness before the rise of the curtains there is an outburst of applause that at length drowns the song. The judicious may, perhaps, decide that pathos is their strong point, the pathos of the cosmopolitan negro dreaming of "Southland." But no one can doubt their power to make an audience shake with laughter.

Even now the strength of this very remarkable programme has not been described. It is also notable for the return of Mona Vivian, Delysia's companion in those delightful revues C. B. Cochran used to stage at the Pavilion. She now imitates Nora Bayes and Lily Morris very successfully, and rouses the house with a lovely Dutch dance. Both the "Living Art Studies" of Henriette de Serris's Parisian models and the acrobatic feats of the Medatsu Troupe are excellent. Likewise, Howard Rogers' monologue, "Clarence Cuthbert's 21st," is spoken with a lively sense of character creation.

VICTORIA PALACE.

Audiences are not likely to weary of variety while programmes of the standard that rule at the Victoria Palace continue. This week's bill is a particularly fine one, an especially hearty welcome being accorded Billy Merson. He is singing with all his accustomed drollery and funny by-play, "Oh, Desdemona!" "The Photo of the Girl I Left Behind Me," and other numbers, and was heartily recalled at the conclusion of his turn. De Groot, the famous violinist, assisted by A. Gibituro (piano) and J. Sametini (cellist), was another favourite, his fine playing of the "Ave Maria" and many popular numbers being a musical treat that greatly appealed to the audience. He also was recalled several times. Norman Long, "with a song, a smile, and a piano," has a particularly funny song in "Homes," and his "Dorsetshire Wedding" number also creates much merriment. He tells some capital stories, and at the piano ingeniously illustrates how Chopin and others might have written "Felix Kept on Walking." Altogether a very entertaining turn.

Popular Miss Daisy Wood, smart and vivacious as ever, has a couple of capital comedy songs in "Palais de Danse" and "Come In," and also sings the favourite "Follow the Swallow," being accorded the heartiest of welcomes. A clever and much-appreciated turn is that given by Van Dock, the Italian cartoonist. Mello and Nello combine marvellous hand-balancing and other feats with capital comedy. Ted Saunders, without the aid of make-up, cleverly mimics Sam Mayo, George Lashwood, and Wilkie Bard, and the attractive dancing act by Our Palace Girls continues to be a much-appreciated contribution to the programme.

CAMBERWELL PALACE.

John Lester's "Hollywood Follies" must not be confounded with "revue." The producer calls it "An American Musical Burlesque." Mr. Lester has gathered together a happy band of entertainers whose one idea is to give us something new. Led by Harry Lester and Burton Lester, Babs May, and Phil Peters, the rest of the company work with undeniable zest.

The scene of the entertainment is laid at Hollywood, California, and the fun consists of a burlesque of film-making. The audience are invited to come on the stage and have a "close up" made of themselves. In this they are asked to register facial expressions of pleasure, passion, love, pity, and fear. The result is very amusing.

The chorus is exceptionally well trained. They dance, do Swedish drill, imitate prancing horses, and perform all sorts of movements with the greatest ease. The Ten Cowboy Syncopators are experts in their art, and the Georgia Jubilee Singers harmonise beautifully.

HOLBORN EMPIRE.

Mr. Charles Gulliver is presenting a particularly strong variety bill at the Holborn Empire this week. The Terry Twins opened the entertainment, the humour they extract from their remarkable physical and facial resemblance, and their funny boxing bout, being much enjoyed. That delightful duo, Alec Daimler and Dora Eadie, followed, their "Carmen" burlesque and rag-time sequel showing versatility and vocalism of a high order. A hearty recall was well deserved. Whit Cunliffe, buoyant and debonair as ever, gave his rollicking number, "Where are the Plump Girls Now?" and "The Up-to-Date Mamma," with all that delightful abandon that has made him—and keeps him—so popular a favourite, insistent demands for more resulting in "Days of Old," given before the tabs.

Miss Yvonne Granville, an alluring figure, beautifully gowned, sang, "La, La," a joyous ditty, which provides occasion for piquant broken English, following this being vocal items in strong contrast, "All Alone" and "After the Storm," both meeting with much favour.

Mr. Neil Kenyon, the famous Scottish comedian, as the Dunrobin blacksmith and "Macintyre," submits Highland character studies which are a sheer delight; Scott and Whaley, screamingly funny "Niggers," had the

house in a roar from the moment of their entry until their exit. Malvina, with her exquisite playing on the violin, made an all too short appearance; and Will Collinson and company in that amusing sketch, "Out Patients," provide an appropriate "tag" to an altogether satisfying show. We were pleased to have a cheery word with courteous Mr. Bert Adams, who so ably conducts this popular house.

THE METROPOLITAN.

Miss Clara Coverdale's revue, "Ten To One On," is the attraction here. There is plenty of fun and frolic, and the dresses and scenery leave nothing to be desired. As the "Wild Lad," Mr. Jimmy James, is the chief comedian, and he keeps the house in constant good humour and well deserves the appreciation he receives. He is as versatile as he is quaint, and the possessor of a fine voice, which he uses to advantage. He is ably assisted by Mr. Ken. Wood, who is responsible for the amusing part of the Dud. Mr. Tony Wood's Jules Le Brun is a masterly interpretation, and his songs add greatly to the success of the show. Mr. Billy B. Shaw makes a manly Frank Eastleigh, whilst Mr. Jack Regal does well as the Bookie. Miss Rene Raye plays charmingly as Doris Brooks, and introduces some good numbers; Miss Stella Dene is an irresistible Liza Hawkins, whilst Miss Dot Boston and Miss Roy Wilbur are also worthy of praise.

Clara Coverdale's St. Leger Girls are dancers of outstanding ability, and contribute several sprightly numbers, whilst her troupe of talented juveniles show very careful training. The revue is in seven scenes, and amongst the numerous features are a domestic burlesque in which Jimmy James and Miss Stella Dene score heavily, and another in which Mr. James and Miss Rene Raye in song, dance, and dialogue, achieve great success. Tony Wood's biggest hit is undoubtedly his Dutch number, in which he is ably assisted by two of Clara Coverdale's Lollipop Troupe.

WOOD GREEN EMPIRE.

An attractive programme here includes Harry Gunn in clever comedy song scenes. Assisted by Marjorie Fitzallen, he represents scenes in two lifetimes—that of himself and his wife. In the first he is the nervous bridegroom, and in the second the couple have been married for over forty years. Although both are getting touchy in old age, they think of the boy who lies buried near the church, and the little sketch ends on an appealing "Old Dutch" note. The O'Gorman Bros. appear at a railway station where they have lost a train, and the audience get plenty of fun out of their waiting interval. They tell a number of stories, dance, and sing "Oh, How I Love My Darling." Bert Maddison is here with some of his best burlesques. His song about Septimus Squish is very funny, and although he gets into trouble with a lady in a box about the way he gives awards, the entire scene is most diverting.

Jack Wynne and company present a sketch, "His Lucky Day." It is the story of a football coupon. Jack Wynne represents Jim Emery, a working man; Dorothy Wynne is Sally Emery, his better half; and Joan Wynne is "Jinny," his daughter. It all happens on a Saturday afternoon, and there is plenty of excitement, which culminates in an unexpected manner.

The Flying Potters, aerial comedy gymnasts, present a very clever performance, and John Birmingham's Hotel Cecil Band play excellently.

"CROSS WORDS"

At the Bedford.

The Newlove Productions are presenting a domestic revue in eight scenes here this week for the first time in London. The book and lyrics are by Con. Nest and Horace Jones, and the music by Chester Chase and Horace Jones. It is a very bright and cheerful show and has quite a good story. It deals with Bill Nobbs, who is left £50,000 subject to two conditions, and the endeavour to secure the money causes much amusement. Horace Jones appears as Bill, and is a capital comedian, and keeps the fun at a high pitch. He has a splendid song, "Germs," which fairly caught the house. Miss Dorothy Vernon as Martha, Bill's wife, gives capital support and proves herself a very fine comedienne. Dulcie Chase is a most charming and dainty Peggy. She has several very good numbers which she renders effectively—one especially, "Big Sister," in which she is joined by a delightful youngster, Teddy Goy, who is a real little actor. Dennis Greer is seen to advantage as Bobbie, while George Graham was in fine form in the dode character of Basil. Harry Malcom and Doris Wood lend valuable assistance, and the Victorian Quartette give several items which are greatly appreciated. There is a very bright and vivacious chorus, and the whole show is well mounted and very prettily dressed, especially in the Swiss scene. Mr. Clifford H. Manley, the producer, is to be commended on the success of his efforts. The orchestra is under the direction of Mr. H. I. Nabarro.

"RACK AND RUIN"

At Balham.

This revue was very favourably received at the Balham Hippodrome on Monday. There are many comedy scenes, and singing and dancing numbers, with very clever artists to expound them. In the opening scene, the village, there is a funny anarchists' plot scene, and the railway station and the ship are other mediums for the exploitation of humorous episodes. Mr. Stan. Annison heads the cast, and his comedy is of the best. Mr. George Clayton is good support for Mr. Annison in all the comedy scenes, and Mr. A. W. Cottrell lends a helping hand in most of them. Mr. Gilbert Haley is well cast as the light comedy man—he is debonair, and has an excellent voice. His "Hunting" song is well put over, and he has a capital duet "Out in the Golden West," with Miss Evelyn Major, who also sings well "A Little Ray of Sunshine" and "Plain Jane." Miss Gertie Mayne displays plenty of vivacity in her "Ship Ahoy" song, and both she and Miss Major act cleverly throughout. Specialty dances by Betty and Billy Clark and the "What Cheer" Girls are also popular.

RUSTIC COMEDY

At the Birmingham Repertory

Mr. Cedric Hardwicke is back in Birmingham this week for the revival of "Eden Phillpotts' Dartmoor Comedy," "Devonshire Cream," at the Repertory. Consummate artist that he is, the farmer's head man, William Blee, becomes in his hands the pivotal point of the play. The author's quaintest humour has been put into the mouth of that sententious old philosopher, and Mr. Hardwicke brings an infinity of amusing detail into the impersonation. The sentimental background of the comedy is well sustained. Mr. Edgar Norfolk acts the part of the independent young farmer, Robert Blanchard, who is in love with his headstrong neighbour's daughter, with a breezy freedom that carries conviction, especially in the supreme dramatic moment of the play. The unappeasable antagonism of the middle-aged farmer, Elias Widecombe, with his lapses into amiability, gives Mr. Frank Moore opportunity for a well-judged delineation of over-mastering egotism. Miss Madge Trenchard cleverly fulfils the rôle of the soft-fast wife of the fire-eater, and Miss Frances Clare is the winsome daughter with a mind of her own.

"PUPPETS"

At the Alexandra, Stoke Newington.

The "Puppets" are very much alive, and, despite their long run, the chief wire-puller, Robert Hale, is as fresh as ever. His energy and vivacity infect both actors and auditors, so that when you find him in the guise of a tramp on the Embankment you feel he has earned a night's repose. His nine impersonations create unlimited mirth and enjoyment, especially when his musical talent shines forth in "The Musical Watsons," "Oh, Italy!" and above all the amateur lady vocalist in "A Musical Interlude," in which he, with Norman Bowyer's assistance, evokes a mighty roar. Nora Delany as Columbine, the new Portia, the "Char," and other things, is always true to the type she presents, and her songs in military and naval garb are the essence of smartness. The experience of W. E. Richardson is invaluable as showman, film producer, and old clown, with admirably delivered monologue. Gordon Terry's fine voice is very welcome in "Land Beyond the Sunset," and duets with Nora Delany and Winifred Dalle, the latter a charmingly soubrette. No weak point is noticeable in the cast, which also includes Gladys Randall, Betty Eley, Norman Bowyer (extremely funny in the cinema sketch), and Heather Evans. Eight charming young ladies dance and sing excellently.

"WHITE CARGO"

At Wimbledon Theatre.

Crowds thronged this theatre on Monday night to be enthralled by that wonderfully realistic play of life on the West Coast of Africa. The many "curtains" and the demand for a speech from the principal actor evidenced the delight of the audience. Mr. Murray Carrington showed once again his ability and dramatic power as Weston, Mr. Fred Wright was excellent in the human character of the doctor; Mr. Robert Newton, as Langford, was very fine, and Miss Kathleen Boutall was fascinating as Tondeloy. Mr. Arthur Seaton, too, played splendidly as the Missionary; Mr. Hilliard Vox was a jovial skipper, Mr. Frank C. Marshall amusing as the Engineer; Mr. Richard Cundance very successful as Ashley; and Mr. Cecil Pearce did well as Worthing.

"SCOTCH AND POLLY"

At the Shepherd's Bush Empire.

"Scotch and Polly" presented at the Shepherd's Bush Empire this week is quite the exhilarating fizzy mixture that its title connotes. Just the thing that the doctor orders for jaded nerves. Just the thing after a dry day's business in the City. And there was a large gathering of customers and patients at Shephard's Bush on Monday—to take their medicine, be it added. In compounding this popular beverage, of course a lot depends on the "Scotch" employed. The particular brand utilised at Shephard's Bush is Tommy Lorne—a fine well-matured line, in fact a drop of the "real" stuff. Tommy has to play a lucky individual who is put in supreme command of a distillery, and he plays it as if he enjoys it, as he quite properly should. Tommy, handling the female staff in close columns of platoons, advertising his whisky himself as a realistic living-poster, and marrying his chief commercial traveller to save the payment of her salary, are but a few of the delightfully and pawkily humorous moments in which the show abounds. Miss Betty Green, who plays the "Scotch" important concomitant, "Polly," is all that a good brand of "scotch" should be. Bright and effervescent—sparkling to look upon and good to hear. In other words, Miss Green acts, sings, and dances in a blithesome manner that wins all hearts. Another important lady, quite a tall, graceful one, is Miss Eileen Connelly. She starts as a secretary, but sings and acts so delightfully that it is not surprising to find her at the end becoming one of the firm—by marriage. Then there are our old friends Sydney Bray and Pete McSweeney—the former in the important male-singing part and the other appearing in several guises. As good fortune has it, they manage to squeeze a few moments in together, and encores are the result—no less than three of their combined numbers having to be conceded. Mr. Ian Lloyd-Mackenzie as the irate old head-of-the-firm and Mr. Addison Yorke as his head clerk, are excellent, whilst if all typists were as winsome and "lightly tripping" as those Twelve Hudson Girls, going to business would be heaps better than staying at home. A few final words of praise for the fine musical comedy setting and the engaging music of Miss Haidee de Rance and Mr. John C. Holliday. The show is presented by the Playgoers Syndicate, has been written and produced by Mr. Edward Marris, and is under the direction of Mr. Harry Norris.

"CABARET CALLING"

At the Poplar Hippodrome.

"Cabaret Calling," presented by Palace Productions, Ltd., is a real feast of fun, music, and beauty. This delightful concoction serves to introduce three decidedly clever artists, Mr. Ken Douglas and the Misses Wyn and Ivy, who are fortunate in having golden opportunities for displaying exceptional versatility, and right well do they exercise their gifts throughout the production.

Mr. Ken Douglas is a great favourite; he has a pleasing appearance, good voice, dances splendidly, has a bright humorous manner, and does not rely on an excessive eccentric make-up. Mr. Douglas, together with Miss Ivy, provides one of the best scenes in the show with their "Polite Lunatic." This is one of the funniest things to be seen on the Halls at the moment, and Miss Ivy displays a rare gift of true comedy. Wyn and Ivy are also delightful in their various duets, "Shake Your Feet," "Serenading Lucy Ann," etc., their dancing being a feature of their work.

Mr. Bob. Stevens scores another triumph, and is seen at his best in the "Taxi" scene, which creates roars of hearty laughter. Mr. Stevens is ably assisted by Jane Ayre, Ivy and Co., in this sketch, which is carefully thought out and well arranged.

Good singing is always appreciated in Poplar, and the Imperial Trio, with operatic chorus, receives much applause for their delightful rendering of "Lucia" and "The Poet and Peasant," both items being artistically staged.

Miss Jane Ayre, with a dainty manner, sings and acts very charmingly in her various numbers, her item, "My Lady Crinoline," in which she is assisted by Mr. Dennis Brogan, being very artistic. Mr. Brogan has a good style, and sings well "Gather Round" and "My Rambler Rose," and the Grafton Girl Dancers are to be commended for their excellent feats of terpsichore.

Alec. Regan.

Writing from Sydney, Alec. Regan tells us that he had just concluded a five months' tour in New Zealand, during which time he appeared at Auckland, Wellington, Dunedin, and Christchurch under the Fuller management. During his stay he was in the company of Marie Kendall, Bert. Errol, Harry Weldon, Beryl Beresford, and Hilda Glyder, and this merry party spent a most enjoyable Christmas and New Year at Auckland. At the time of writing, Alec. said that his plans were not definite, but as far as he could say he reckoned to be home in June.

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THE VARIETY WORLD.

**Benevolent Fund Dinner—Journalists' Matinee at Glasgow—
"Barnstormers" Supper and Ball—Frank E. Franks' Enterprises.**

V.A.B.F. Annual Dinner.

The annual dinner of the Variety Artists Benevolent Fund and Institute will take place on Sunday, March 29, at the Hotel Cecil, with Mr. R. H. Gillespie, president of the Fund, in the chair. There will be a reception at 6.30, with dinner at 7, and at 9.30 the door will be cleared for dancing on cabaret lines. This year's event will differ from that of previous years in that it will be run on more popular lines, and a real night of revelry is promised. Tickets are £1 each, double tickets for lady and gentleman costing 30s. Those who wish to be present should get in touch with Harry Marlow at 18, Charing Cross Road, and all members of the profession are urged to support the occasion wholeheartedly.

Journalists' Matinee.

At the Glasgow Alhambra on Tuesday afternoon a most successful matinee was given in aid of the Widows and Orphans Fund of the Union of Journalists. An attractive programme included all the principals of the "No No, Nanette" company, as well as Jen Latona, Fred Edgar, and Charles Windsor, Hope Charteris and Eve Dickson, Alec Main, Hugh Ogilvie, and Robinson and Macken. The ladies of the "No No, Nanette" company sold programmes and flowers, etc., in aid of the good cause, and proved an extra attraction.

"The Barnstormers" Supper and Ball.

The second annual supper and ball of "The Barnstormers" took place on Wednesday, February 25, at the Elite Picture Theatre Restaurant, Nottingham, when a very enjoyable evening was spent. It was attended by the full company, with visitors from the Empire, the Theatre Royal, and the Elite Picture Theatre, in all quite a happy gathering of about 150. Supper was served in the Louis Room, and afterwards there was dancing in the Georgian Room.

During the evening several speeches were made, when Mr. Jack Morrison, the principal artiste in "The Barnstormers," mentioned the happy two years engagement he had had under Mr. Walter Bentley's supervision, and added that he never wished to work under a better management, and hoped the company would see a few more anniversaries.

Mr. Wm. Davies, the Secretary of the Elite Picture Theatre, stated what a happy occasion it was to have the music hall artists mingled with the picture world, and how charmed he was to meet such a genial company.

Mr. Walter Bentley, the proprietor of "The Barnstormers" and managing director of the Elite Picture Theatre, stated how pleased he was to hear so many nice things said about him, and spoke in glowing terms of his company. He never wished for a better company to be under his direction.

Lily Morris at Palace, N.Y.

Upon her opening night at the Palace, New York, a couple of weeks ago, Lily Morris made a phenomenal hit, and although singing five numbers, the audience were loth to let her retire. The following week Lily was due to appear at Boston, but owing to her great reception at the Palace, New York, she was retained for a second week. To-day this popular entertainer sails for home, and will make her reappearance in town at the Victoria Palace, with two weeks at the Alhambra to follow. Before sailing, Lily signed up for another American tour next season.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Sir Oswald and Lady Stoll for a matinee donation of £10 10s.; Miss Florrie Forde and Harry Preston, Esq., £1 1s. each, and Alf Thomas, Esq., 10/6; while the following have been received per Miss Lottie Albert:—Percy Henri, Esq., £4 4s.; Ernest Schiff, Esq., £3 3s.; Sir James Barrie, £2 2s.; Frances Laidler, Esq., A. R. Abrahams, Esq., and R. B. Putman, £1 1s. each; Robert Cars and "Hana," 5/- each. Miss Florence Dwyer is also thanked for a collection of 9/- from "Happy" Co.

Further gifts towards the matinee auction have been received from Messrs. J. B. Yabsley, while cigarettes and chocolates for sale in the theatre have been received from Messrs. John Player and Son, Carreras, Ltd., B. Morris and Co., Abdullah and Co., Nicholas Sarony and Co., Messrs. J. S. Fry and Sons, Nestle and Co., and Cadbury Brothers.

The thanks of the committee are also extended to all those patrons who have returned their tickets for the use of the wounded soldiers still in hospital.

Eddie Stidder's Production.

We hear that Eddie Stidder, who has recently returned from South America, China, Japan, and the Channel Islands, where he has been touring with his concert party, is now busy superintending the rehearsals of his new show entitled "A Whirl of the Girl with a Curl," which is due for production on the Gulliver circuit during the month.

Charles Levy.

Mr. Charles Levy, the author of Dollie and Billie's recent success "Keep Them Guessing," has just published with Francis and Day his latest chorus hit "Ida," which is being featured by Wilkie Bard. Mr. Levy, we hear, is going back under the banner of Ed. G. Pelton with whose productions he has been associated since the production of "Splash Me" in 1913.

Frank E. Franks.

After his pantomime triumphs at Newcastle, Frank E. Franks has resumed with "The Times," and is fully booked until the end of the year. Franks has certainly created a wonderful impression with his panto., as he has arranged with Mr. Gulliver to present "Red Riding Hood" at the Hippodrome, Newcastle, next season, for a run of nearly eight weeks. He is making a special feature of one hundred local children, who will be thoroughly trained, and the scenic effects will be very elaborate. His panto., "Cinderella," will be played at the Hippodrome, Liverpool, next Xmas.

Frank's latest production, "Dole Stopped," will be produced at the Hippodrome, Stockton, on March 23.

In March, next year, Frank will produce, on the Controlling Tour, prior to coming to London, "Odd Lots," which promises to be a very novel and elaborate show. He will be supported by a cast of well-known artists.

In addition to the above, Frank has the script well in hand of a new show for George D. Robertson and Barney Lando, who are at present touring with "Pledges."

Talbot O'Farrell.

At the Stratford Empire Talbot O'Farrell has produced many of his past successes, and on Friday last the popular entertainer sang the latest "Wright" ballad, "The End of the Road," which is destined to become one of his biggest hits. When Talbot returns to the Alhambra shortly he will introduce another new number "My Kid." Next Monday Talbot takes his own combination of "Brighter Vaudeville" to the Palace, Grimsby, and the following week to St. Helens.

Ella Shields.

On Sunday evening last Ella Shields happened to look in at the Cosmopolitan Club, when she heard quite a new number, "Show Me the Way to Go Home." Miss Shields was so impressed with it that she made arrangements with the authors, Jimmy Campbell and Reg. Connelly, who are now in business on their own account—to produce this song at Hackney on Friday evening. After playing Hanley next week Miss Shields will take a well-earned rest for a week or two.

Bruce Green.

Last week at Stratford Bruce Green was in fine form with three numbers, which included "Mrs. Sheik" and "Eat More Fruit." In the former Bruce has found a capital song, whilst the latter provided him with many opportunities to obtain much fun on the latest craze, and he was personally congratulated by Lawrence Wright at the second house on Friday for his original rendering of this number.

Lena Brown.

Described as "the essence of mirth," Lena Brown, with some capital comedy numbers, is making an excellent impression with patrons at Finsbury Park this week. On Monday Miss Brown resumes the Macnaghten tour at Blackburn, and returns to town again shortly.

"All Trumps."

Now in active preparation, under the personal supervision of Chas. Procter and Clifford Barclay, a new production entitled "All Trumps" for which Chas. Baldwin is writing the book, will be seen in town shortly.

Dolly and Inez St. Vincent.

The Sisters St. Vincent have made a very popular success in the panto. at the Princess's Theatre, Glasgow. Inez St. Vincent has appeared on several occasions for the Principal Boy, and done exceedingly well.

Tommy Lorne.

Tommy Lorne is back in London for one week with "Scotch and Polly," playing his original part of chief fun-maker, and was in great fettle on Monday. The show commences its provincial run next week at Bristol, and will be in the provinces until the end of July. Tommy has had a very successful panto. season at the Pavilion, Glasgow, where the show ran ten weeks, and could have gone on indefinitely, all records for a twice-nightly show being broken. Tommy is certainly a great pantomime favourite in Scotland, and in five seasons his panto. runs have totalled over a year and a half, and he was over a year in one theatre, the Princess's. At the end of the panto. at the Pavilion, Tommy was given many presents, including a handsome dressing case with silver fittings.

George Wilma.

Rejoining Will Hay some months ago in his popular sketch "The Fourth Form at St. Michaels," George Wilma tells us that he is shortly resuming his single act, as Will Hay is going into production.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that five death levies are now due on the 1925 book. Red stamps 9.

John Lester.

Mr. John Lester leaves by the "Berengaria" on March 14, on a brief business trip to the States. The main object of Mr. Lester's visit is to secure novel material and novel stagecraft effects for his proposed autumn production which will succeed "Hollywood Follies," the musical "movie" burlesque that is playing to heavy business everywhere, and is at Camberwell Palace this week. One does not need reminding that Mr. Lester's two brilliantly versatile young sons, Harry and Burton Lester, are co-stars in "Hollywood Follies." Mrs. John Lester will accompany her husband to the States.

Manchester "Wolves."

At a special meeting of the "Wolves" held at the Clarendon Hotel, Oxford Road, Manchester, on Tuesday, Feb. 24, Mr. H. D. Moorhouse, managing director of the Salford Palace, was initiated into the Order, and it was unanimously agreed that he should be elected president of the Manchester "Wolves." Mr. Moorhouse has been an excellent friend to the local Den, and has always helped them in their various functions.

Malvina.

Returning from Ireland a few days ago after another successful season in Dublin, Malvina is making her last appearance in the West End this week at the Holborn Empire, prior to sailing for America the second week in April. Elsie is due to open her season at the New Albee Theatre on May 4.

Mr. J. Mack's Escape.

While returning in his new car from Birmingham to Manchester, recently, Mr. J. Mack, the proprietor of "Melodyland," who was accompanied by Mr. Jack Kern, collided with a stationary steam-roller, which had no rear lights. Although the car was wrecked, they were fortunate in escaping with a severe shaking and a few cuts.

Reg. Bolton.

At the Alhambra, Bradford, this week, Reg. Bolton concludes another successful pantomime season with Florrie Forde. On Monday next Reg. will produce his own show "Ding Dong," in which he will be supported by We Three, Frederick Lord, and strong cast.

Chick Farr.

Playing the chief comedy part in "The Family Circle" for many months past, Chick Farr will be shortly seen in another production under the same management. This clever entertainer was some time ago approached for "The Ziegfeld Follies" in New York, but existing contracts could not be postponed at the time.

Harry Thurston.

On Monday week Harry Thurston pays a quick return visit to the Alhambra and the Coliseum to follow. This week Harry is at the Palace, Blackpool, and next week returns to Manchester after a short interval of five weeks.

Miss Mamie Soutter.

We regret that owing to a printer's error in our notice of "The Pepper Box" revue at New Cross Empire last week, the name of this well-known artist should have been misspelt.

Silver Wedding.

To-day, March 7, Ian Lloyd Mackenzie and his wife (Charlotte Cassells) celebrate their silver wedding. Mr. Mackenzie is appearing in "Scotch and Polly," which is at the Empire, Shepherd's Bush, this week.

Success of "Sumurun."

The famous Oriental miming play "Sumurun" at the Coliseum has proved so successful that the engagement is being continued. Next week Maru, a new Spanish dancer, will make her first West End appearance, and other newcomers are Cyril Key and Jennie Keyworth, with back-chat and cross talk at the piano; Jack Le Dair, in comedy juggling, and Harry Gunn and Marjorie Fitzallen in character studies. Among the principal items will be Neil Kenyon and Jack Hyton and his Band.

Information Sought.

Mr. Albert Voyce, the chairman of the V.A.F., is anxious to learn of the present whereabouts of Basil Baker, recently performing with a troupe known as the Scott Four, and which was touring Central Europe some two or three months back.

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GENERAL MANAGER.

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LIVERPOOL'S NEW EMPIRE.

There was an interesting gathering at the Empire, Liverpool, on Monday, when a number of journalists paid a visit of inspection to the theatre at the invitation of Moss Empires, Ltd.

Amongst those present at the reception, which included a large number of people prominently identified with the civic, social, and theatrical life of the city, were Mr. R. H. Gillespie, managing director of Moss Empires, Ltd.; Mr. George Manners, manager; Mr. Albert Moore, musical director; Mr. A. E. Phillips, stage manager; Mr. James Sexton, M.P. for St. Helens; Mr. Tom Webster, Mr. Albert Voyce, chairman of the V.A.F.; Mr. Shaun Glenville; Mr. Will Bennett and Mr. Alfred Davies.

Full details of the new building, which has cost approximately £200,000, were published in last week's "Era."

The Liverpool Empire is a magnificent building. As Mr. James Sexton, M.P., said to the "Era" representative, if only it could be transplanted in London it would add greatly to the theatrical amenities of the Metropolis. Mr. R. H. Gillespie is to be congratulated upon his association with a theatre which is a copy of no building, but embodies ideas and principles common to the best theatres in England and abroad.

The Empire will open on Monday with "Better Days," the new Julian-Wylie revue.

The cast includes Maisie Gay, Stanley Lupino, Madge Elliot, Bertram Dench, Bernard Dudley, George Baker, Connie Emerald, Claude Anthony, Ruth French, Bebe Anthony. Seats range from 1s. 2d. to 7s.

The Children's "Mother Goose."

Last Friday, at the London Hippodrome, "Mother Goose" was presented by the "Twenty Four Little Lancashire Lasses" in aid of the Maternity Ward of the Royal Free Hospital. These youngsters, all of whom are under 15 years of age, played remarkably well, and it was obvious that they had studied their adult prototypes very closely. Annie Donoghue, in Shaun Glenville's part of "Mother Goose," Evelyn Simpson as Wee George Wood's representative in the role of Jack, and Alice Richards as a pocket edition of Dorothy Ward shared the principal honours. The dances were excellent.

Back from South Africa.

Sable Fern and Charles Lee, two members of the Veterans of Variety, have returned from South Africa after a run of 20 weeks at music halls throughout the Union.

"SMOULDERING FIRES"

At the Capitol.

We congratulate the Capitol on the selection of this "Universal" production, for it is a medium for some of the finest film acting we have seen for some time. The story is perhaps a little hackneyed, but that does not seem to matter when it provides so wonderful a part for the genius of Pauline Frederick. She is Jane Vale, an efficient business woman, who at middle age, falls in love with a young employee. There is the inevitable gossip in the factory, and he, from an exaggerated sense of honour, marries her. The "smouldering fires" of jealousy are roused when Jane realises that youth mates with youth, and that her husband and her pretty young sister love each other. The rather vague ending promises love for the young people, but only the happiness of self-sacrifice for Jane's latter years.

Pauline Frederick gave a study of a middle-aged woman that was perfect in every detail. It is one of the finest things that this superb actress has done. There was a clever study of the younger sister from Laura La Plante, a manly young hero in Malcolm McGregor, and a humorously depicted Scotch manager was well drawn by Tully Marshall.

Another Picture House.

The Coliseum Theatre, Glasgow, on Saturday evening passed from the control of Moss Empires, Ltd., into the hands of a Scottish syndicate, which already possesses twenty-nine picture theatres. Mr. Louis Lewis, the departing manager, was given a complimentary dinner by his fellow managers and other friends, last week. Mr. George Guthrie is the new manager, and the opening attraction is "Zeebrugge."

Tom Costello.

Tom Costello is to appear next week at the Canterbury Music Hall. Mr. Hyams has arranged for a special anniversary meeting at which many old-time songs and features will be revived.

Benefit to Frank Ridge.

Mr. Frank Ridge, the popular manager of the Grand Cinema, Eresham, had his fourth annual benefit performance on Friday of last week. A special picture programme was arranged, and the vaudeville items were provided by Mr. Arthur Collier (baritone), George Sims (laughing comedian), Miss Constance Phillips (mezzo soprano), Chas. Nicklin (humorist), and Sidney Leighton entertaining at the piano, in humorous musical sketches, and "The Cardies" comedy entertainers in "The Mormon and the Lover." The occasion was very successful.

WATFORD PALACE THEATRE.

A popular variety programme here this week is headed by Jack Hylton's Metro-Gnomes Band, whose remarkably fine playing is greatly enjoyed. Mr. Hylton presents two exceptionally clever dancers in Tim O'Connor and Dorothy St. John. Vera Rudd and Partner are loudly applauded for their dancing and sensational equilibristic pot pourri act. Gladys Wynne is given a big reception for her amusing character impersonations. Madge Bilton and Max provoke hearty laughter with their smart and humorous sketch. Bertini and Pave appear in a musical act which was so greatly appreciated on Monday night that they had to concede a double encore. Emerald and Dupre create much amusement with their Army skit. James Hunter scores a big success in his songs, stories, and monologues.

In Aid of West London Hospital.

The concert arranged for Sunday evening, March 15, at the Chiswick Empire Theatre, is receiving enthusiastic support from all classes, and there is a great demand for tickets. The Empire, however, is a large theatre to fill, and the West London Hospital being badly in need of funds, it is hoped there will not be a seat unoccupied on the evening of the concert. Artists who have already promised to appear include:—Miss Isolda O'Farrell, Miss Mary Bonin, Miss Bobbie Barty, Miss Beatrix Gardyne, Miss Olive Sloan, Mr. Norman Williams, Mr. Ivor Foster, Mr. Hardy Williamson, Mr. Norman Buller, Brompton Male Quartette, Kedroff Vocal Quartette, Mr. T. C. Sterndale Bennett, Mr. Walter Churcher, Mr. Paul Brunet, Mr. George Reeves, the Formby Trio, Misses Norton and Reeves, also the Chiswick Memorial Club Military Band.

The prices for seats range from 6d. to 3s. 6d. The doors open at 6.30, and the concert commences at 7. Tickets may be had at the theatre box office or by post (enclosing stamped envelope).

Fred Curran.

Topping the bill at the Ardwick Empire, last week, Fred Curran, who has not appeared at that hall for a number of years, made a big hit, with his songs and parodies, and the audience gave him a wonderful welcome. Fred is at the Empire, Croydon, this week.

Phil Rallis.

At the Olympia, Liverpool, recently, Phil Rallis and his partner concluded another panto. season with Wylie-Tate, and at the present moment are considering an offer for pantomime season in Australia. Next week Phil will be seen at the Holborn.

NEXT WEEK'S CALLS.

MONDAY, MARCH 9, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 30 NOW DUE.

ALBANY WARD THEATRES, LTD. (Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)
WEYMOUTH JUBILEE HALL.—"Crises."
JERSEY OPERA HOUSE.—The London Players present "Diplomacy."
JERSEY ALHAMBRA.—"Le Max and Jennette."
SALISBURY PALACE.—"The Rat."
YEovil PALACE.—Elton Black.
TROWBRIDGE PALACE.—Elton Black. March 12, 13, 14.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Percy Honri, Tom Gott, Edna Latonne, and company as booked.
MANCHESTER JUNCTION THEATRE.—Pictures and company as booked.
MANCHESTER METROPOLITAN THEATRE.—Mr. Ernest Lottinga presents "The Loom Revue."
MANCHESTER OSBORNE THEATRE.—Mr. G. E. Williams presents "Merry and Bright" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Sorrows of the Young Men."
MANCHESTER QUEEN'S PARK HIPPODROME.—The Broadhead Players present "East Lynne."
MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
ECLES CROWN THEATRE.—The Broadhead Players present "Why Men Love Women."
PRESTON ROYAL HIPPODROME.—The Broadhead Players present "Maid of the Mill."
PRESTON PALACE THEATRE.—Picture Entertainment.
SALFORD ROYAL HIPPODROME.—The Broadhead Players present "Maid of the Mill."
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Salford Amusements present "Scotch Broth" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Two Cars, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—Messrs. Jason and Montgomery present "On the Panel" Revue.
BURY HIPPODROME.—The Broadhead Players present "The Life Guardsman."
MORECAMBE WINTER GARDENS.—Picture Entertainment.

DOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—King and Benson present "Sign On."
NORWICH THEATRE ROYAL.—Nothing But the Truth.
PAISLEY THEATRE (rehearsal, 12).—Scottish Films, Ltd., present "Bonnie Scotland Calls You."
PAISLEY RINK PALACE (rehearsal, 12).—Scottish Films, Ltd., present "Bonnie Scotland Calls You."
IPSWICH HIPPODROME (rehearsal, 11.30).—A. M. Turner presents "Follow the Money."
IPSWICH LYCEUM THEATRE.—"Carnival."
HAMILTON HIPPODROME (rehearsal, 1).—The B.B. Syndicate presents "Bright Spots."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ellis Barrieton.

LONDON SYNDICATE HALLS.

(See p. 17.)
LONDON THEATRES OF VARIETIES, LTD. (See p. 12.)

MACNACHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)
WARRINGTON.—J. Cumming's "Peg Top."
BURNLEY.—Albert Douglass's "The Optimist and The Jeffersons."
SOUTHAMPTON.—Harry Slingsby's "Zip."
CARLISLE.—Dee Dee Tour's "In the Next Room."
BRADFORD.—A. Septimus' "Stepping Stones."
Huddersfield.—R. Kimberley, J. Tully and Jay Productions, "British Made."
HALIFAX.—A. E. Lyon's "Tonics."
BLACKBURN.—Oscar Trio, Egbert Bros., Tom Barrasford, Lady Diana, Lena Brown, Rettey, Linda, and Gent Lette.
LEICESTER.—Company as booked.

MOSS EMPIRES, LTD.

LONDON HIPPODROME.—Closed for rehearsals for Julian Wylie's production "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Lily Moore, Zetta Mor, Fred Culpitt, G. H. Elliott, Griffiths Bros., and Miss Lattie, Fred Wildon, Two L. Berge.
NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
STRATFORD EMPIRE (rehearsal, 1).—Tom Walls presents "Our Liz." Cast includes Renee Reel and Jack Barty.
VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, John Birmingham and his Band, Ojo Palace Girls, Willy Picardy, Benedetti Bros., Dorothy McLean, Farlane, and Mac Grant and Faber.
CARDIFF EMPIRE (rehearsal, 1).—Kirby and Hudson, Mello and Nello, Ethel Levey, Nixon Grey, Bruce Green, Wilson, Hallett, Vera Budd and Partner.
SWANSEA EMPIRE (rehearsal, 2).—Albert de Courville presents "Love and Kisses." Cast includes Chester Field and Dorothy Depla.
NEWPORT EMPIRE (rehearsal, 1).—Western Productions present "Pledges." Cast includes Barney Lando.

NOTTINGHAM EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—J. A. E. Malone's Co. in "Peter Pan."
GLASGOW ALHAMBRA (rehearsal, 11).—Root Kilo's Land.
GLASGOW EMPIRE (rehearsal, 11).—Arthur Treacher presents "The Love Doctor." Cast includes Maudie Hope, Arthur Treacher, and Bunty Doyle.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Little Pixie and Co. Maud Gill Trio, Coram, Cruikshank, Jack Hylton presents Ennis Parkes and Tim O'Connor with the Metro-Gorkes Band.
BIRMINGHAM GRAND (rehearsal, 1).—Albert de Courville presents "Flirts and Skirts." Cast includes Syd Hearn.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 1).—Picture Entertainment.
LIVERPOOL EMPIRE (rehearsal, 1).—Julian Wylie's production, "Better Days."
LEEDS EMPIRE (rehearsal, 1).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Ross.
HULL PALACE (rehearsal, 1).—Robertson's Productions present "The Officers' Mess." Cast includes Horace Lane.
STAFFORD EMPIRE (rehearsal, 1).—Ernest Hastings, Chas. Ulrick, St. Juste and Higgins, Eight Moss Girls with Bert Nelson, Naughton and Gold. Darryl May Henderson, and Stella Bradford.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Wheeler and Mason present "Gadgets."
EDINBURGH EMPIRE (rehearsal, 12).—Sybil Vane, Joe Jackson, Stella and Partner, the Four Bennos, Johnson Clark, Daisy Wood, Frank and Vesta.
NEWCASTLE EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
NEWCASTLE EMPIRE CINEMA.—Picture Entertainment.
SOUTHSEA KINGS THEATRE (rehearsal, 1.30).—T. Elder Hearn presents "Cheerio."
SUNDERLAND EMPIRE (rehearsal, 1).—Sir John Martin Harvey.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Miss Phyllis Neilson-Terry.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Harry Day's "Events." including Kitty Colyer and Jimmie Leslie.
GATESHEAD EMPIRE (rehearsal, 1).—The Royal Italian Circus.
PRESTON EMPIRE (rehearsal, 11).—The D'Oyley Cartes, and the "Between the Sheets" Revue.
SALFORD PALACE THEATRE (rehearsal, 1).—"Don't Go Away."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Sydney Productions.
MANCHESTER PALACE THEATRE (rehearsal, 11).—"The Co-Optimists."
THE NORTHERN THEATRES CO. BLACKBURN THEATRE ROYAL.—"Pollyanna."
HALIFAX THEATRE ROYAL.—"The B.B. Syndicate."
ROCHDALE THEATRE ROYAL.—"The B.B. Syndicate."
ROCHDALE PALACE THEATRE.—"The B.B. Syndicate."
STOLL TOUR. (See p. 17.)
VARIETY THEATRES CONTROL-LING CO.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Cartoons."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Times."
BRIGHTON HIPPODROME (rehearsal, 12).—Burr and Hove, Yvonne Grand and Co., Two Belles, "The Dancers," Dor and Mond, Marie Ambrose, Gillie Potter, Van Wyck.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Wonders."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Cabaret Calling."
SOUTHEAST HIPPODROME (rehearsal, 12).—"All in Favour."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Poppy."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Pepper Box."
LEEDS HIPPODROME (rehearsal, 12).—"The Nine O'clock Show."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Locking Glass."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Radio."
PARKS ALHAMBRA.—Period commencing March 6, 1925.—Alfred Rod, Martyn and Florence, Wonder Kids and Hayes and St. John, La Ventura, Atha, Geo. Tristral, the Zanettis, the Carols, Peggy Le Blant, Miller and Canning, Frank and Albert, Lucette Ninon, Marek, Topsy Turvy Five, the Monzos, 4 Blumentheus.
MISCELLANEOUS.
READING PALACE THEATRE.—"Ealing Broadway."
EALING BROADWAY PALADIN (rehearsal, 12).—Joyce and Jeffries, Jack Kellino.
ACTON GLOBE (rehearsal, 1).—Lone Star Dakotas, Jack Clever.
TOTTENHAM PALACE (rehearsal, 12.30).—Scott and Stewart, Fox, Lea.
WALSALL PICTURE HOUSE (rehearsal, 11).—Dunn and Dea, Lon Radford.
EDINBURGH THEATRE ROYAL (rehearsal, 1).—Bros. Hannaway's "Posh" Revue.
ABERDEEN TIVOLI THEATRE (rehearsal, 1).—H. Lees' "White Heather" Revue.
GLASGOW METROPOLITAN THEATRE (rehearsal, 1).—"Rip Van Winkle" Pantomime.
PENGE EMPIRE (rehearsal, 12).—"Maggie Kite."
AYR PAVILION THEATRE (rehearsal, 1).—"Kissing Time."

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SONGS AND SINGERS.

B. Feldman & Co.

Two of the brightest features in that very bright revue, "Brilliant," presented by W. E. Edwards, are the delightful rendering of "From One Till Two" by charming Vera Edmore and Clifton Dane, and Mr. Dane's spirited version of "Give Me a Feeling for Ophelia," the house of Feldman's latest comedy hit. Both numbers are outstanding successes in "Brilliant," which is this week moving a big attraction to the Regatta, Liverpool.

Appearing in "Hello, Chucks!" revue, dainty Millicent Burton is a very keen Feldmanist. Last week at the Theatre Royal, Stratford, the artist scored heavily with "Wonderful Kingdom of Dreams," "Give Over," and "Goin' South." She is also adding "One Million Times a Day," and "It's the Kind of Man That You Like" to her bright Feldman repertoire.

These new numbers should prove equally big winners for her. Another member of "Hello, Chucks!" Co. Stanley Rose, makes a big hit with "Whoops! It's Making Me Dizzy" and "I'm Happy and Go Lucky in My Old Kentucky Home." These established favourites are live-wire numbers.

George Hargrove, clever as ever, appeared at the Metropolitan last week and scored with "Not Here, Not There," one of our older numbers which seems to gain, rather than lose, in popularity.

Arthur Ackerman and Jenny Wythe, two leading lights in Tom Arnold's "Pepper Box" revue, are scoring everywhere with their delightful rendering of "All My Dreams Are of You." This beautiful Feldman ballad suits these artists down to the ground, and was the outstanding hit of the show at the New Cross Empire last week.

"From One Till Two" has been featured by Minnie Risby, a charming vocalist, in conjunction with the "Pepper Box" revue, on two consecutive weeks at the Strand Cinema, Southend, and a report to hand states that it continues to create a furore. Incidentally, the sale of copies has been abnormal in this popular cinema.

Dorothy Pinchoke, the talented leading lady of "Tonics" revue, is scoring with a new Feldman winner. In "The Rendezvous" this hitting song-lover is finding favour everywhere, and is a big hit for Miss Pinchoke.

Brownie Burr, the versatile soubrette and dancer of "Tonics," is scoring everywhere with her Feldmanist and has three leading winners in "From One Till Two," "Where the South Begins," and "More." She puts them over in bright and convincing style.

The popular Henleigh Band, presented by Henderson and Leighton, following a two weeks' engagement at Alhambra, appeared at the Regatta, Liverpool, where they scored a triumph with their original and delightful renditions of "After the Storm," "Jealous," "Say It with a Smile," and "California, Here I Come."

Dainty Violet Trevenon continues to score with "What Makes a Business Man Tired and Worried," "The Peppermint Tree," and "The Co-Optimists." She came in for a gratifying reception at the Metropolitan last week.

Lawrence Wright Music Co.
So great has been the success of the "Sahara" scene presented by Mr. Douglas Miller in his "Aladdin" pantomime at the Theatre Royal, Bristol, that in a new edition now presented it has been left in its entirety. Miss Betty Blackburn, the capable artist who is singing the number, is to be heartily congratulated on her success.

Miss Betty Blackburn, the principal girl in the pantomime, is an exceptionally fine soprano voice. Into the second edition of the pantomime she has introduced Mr. Emmett Adams' delightful number "Dear One." The number is presented as a scene, and is charmingly sung and artistically presented. The whole production is proof of Miss Blackburn's artistry, both as a singer and a dancer, and richly deserves the spontaneous appreciation which is shown by the large audiences at every performance.

Miss Williams, of Morton and Williams, writes, "I have featured 'Bells of the Sea' here this week; first time heard in Fleetwood; a riot, and the talk of the town. Many thanks for the privilege of presenting it." Scott Bissett, at the Palace, Banbury, with "Fizz" revue, sends us an extract from the "Kettering Telegraph," dated last week: "The non-stop revue 'Fizz' is being presented at the Coliseum this week. Scott Bissett, the Varsity boy with a fine baritone voice, sings several excellent baritone songs, the best of which is 'Bells of the Sea,' a really beautiful composition."

Lilly Lancaster, in "Pleased to Meet You" Co., is making a big hit with "Any Way You Wind Blows." The number is a wonderful number, and is being sung by the popular tenor, has been singing "Just for a While" for the last 21 years, and says that this is still one of his best numbers. This is a song which was created by Josie Collins, now popular as a stage duet for soprano and baritone or contralto and tenor.

Nellie Cardoe, the well-known Birmingham entertainer, writes, "I feel that you know I am working 'Any Way You Wind Blows.' 'Teach Me' and 'SONGS AND SINGERS'—TWO.

Half a Moon, all with enormous success. Stuart Hopkin, producer of "Nine Pins" Concert Party, apprises us of the fact that he is still featuring "Why Teach Me?" "Kiss That Girl," "Cheer Up," "Give Me My Dreams," "In the Evening," and "Rock-a-bye My Baby." The latter number is the outstanding hit of the "Nine Pins" repertoire.

John Fletcher's 1925 Band and the Rodney Hudson's troupe of dancers are featuring "Sahara" at the Empire, Birmingham, this week. Mr. Fletcher says that the number is a success; everyone in the town is singing it.

H. E. Wright, musical director of the "Prize of Wales" Theatre, is making a specialty of Horatio Nichol's fox-trot, "Sahara," and reaps a fine harvest of applause.

Elsie, the famous double-voiced vocal soloist, made a big success with "Sahara" at the Victoria Palace last week. This number increases in popularity every day.

Alfred Lacey, in "Pepp" Co. at the Tivoli, Hull, uses his splendid baritone voice to good advantage in "Why Did You Creep into My Heart?"

James Whitlock, musical director of the "Army" Theatre, is featuring the popular numbers, "More Fruit" and "Oh, How I Love My Darling," both numbers receiving tremendous applause.

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SONGS AND SINGERS.

Wonder What's Become of Sally" and "Dream Daddy."

Francis & Day.
"Don't Put the Blame on Me," a sentimental ballad of charm, is the most recent addition by Layton and Johnson, now appearing at the London Alhambra, to the notable songs emanating from the firm sung by them—songs that have included "Dear Old South," "A New Kind of Map," "It Ain't Gonna Rain No More," and "Little Black Buddy."

"Follow the Swallow," which has captured the public fancy, is still growing in popularity. It is being sung in ballroom and ballroom habitues. A tremendous favourite throughout the run of "Mother Goose" at the London Hippodrome when sung by Dorothy Ward, it is now among Laddie Cliff's admired numbers in Charlott's Revue as the Prince of Wales, and is likewise being sung with much success by Mona Swallow, nightly with success for two weeks at the Grand, Birmingham.

"The Sun Will Soon Be Shining," merriest of ditties, is now numbered among Herbert Lee's current songs, being included in the repertoire of the Three Freds and John Henry, the Wireless comedians.

"Hum a Little Tune" will be sung by Laddie Cliff on her return to the British variety stage.

Kitty Evelyn at the Royal, Edinburgh, is singing with much success in "Caroline (With My Caroline)" in "The Whirlwind."

The new edition of the phenomenally successful "Aladdin" at the Royal, Bristol, has been embellished by the inclusion of "June Night," "The Poppy," "Magnificently rendered by Betty Blackburn (Alice Fitzwarren)."

Eric Woodburn is singing "Adoring You," the firm's new number, in "The Poppy," and his band are adding several of the firm's numbers to their repertoire, including "Sing It When You're Dancing," "Miss Glad Wynne," "The Humorous" Concert Party, "Has made a big hit with 'The Plain Jane of the Family,' and is introducing 'Cross Words' and 'What Do You Mean?' at the first opportunity."

Mr. Martin and his Band at the Palais de Danse, York, are featuring nightly "Why Did You Call Me Wonderful One?" Sheila, "Sleepy Zuyder Zee," "Cross Words," "What Do You Mean?" "Sing It When You're Dancing," and "I Can't Help Loving That Girl," as are Mr. Jasper and his Orchestra at the Palais de Danse, Rochester. The People's Palace Band, Mile End, under the direction of Sid Davis, feature "Why Did You Call Me Wonderful One?" nightly, and also Sheila, "Those Who Dance," and "What Do You Mean?"

The Cuban Blues Band at the Broadway Club, Hammersmith, are featuring all the firm's numbers with huge success, and like Oliver Twist, are asking for more. Professionals send in, for batch of Pro. copies, and state style of numbers required. All musical directors of dance and other bands should write for particulars of our Orchestral Subscription Club.

Cecil Lennox & Co.
"What's Wrong with Fish?" is proving a big winner for Percy Honri at Salford Hippodrome. This week, Charles Penrose has also included this comedy sensation in his rep. Victor Vorranger and his Broadway Band make a big feature of "What's Wrong with Fish?" and also "I'm Always Longing for You, Dear." A dancing competition is being held in connection with the latter song at East Ham Palais de Danse.

Len Feil is very successful with "Dear Matilda."

Peter York, whose piano solos are such a feature on the wireless, is including several of the firm's numbers in his rep.

Carr and Finch report tremendous success with "Why Does a Chicken?" at the Theatre Royal, Stratford.

(Continued from column 2.)
POPULAR QUEEN'S (rehearsal, 4).—"Shavings" Revue.
DUNDEE VICTORIA THEATRE (rehearsal, 2).—"The Rothery Entertainers."
BELFAST EMPIRE (rehearsal, 12.30).—"Red Hot."
EDMONTON EMPIRE (rehearsal, 12).—"Rack and Ruin."
CASTLEFORD QUEEN'S THEATRE (rehearsal, 12).—"Harry Kenyon presents Brociana Singers." Currents, Fredman, Gicardo, May Sherrard, the Stavanaya, Melville and Gordon.
BATH PALACE—"Snatches" Revue.
ST. YAMOUTH HIPPODROME.—"House Hunting."
WALSLEY GREEN GRANVILLE (rehearsal, 12).—"Hazards" Revue.
ASTON HIPPODROME (rehearsal, 12).—"Unemployed."
COVENTRY HIPPODROME (rehearsal, 1).—"Nine Pins."
KINGSTON EMPIRE (rehearsal, 12.45).—"Messrs. Macdonald and Young present 'Katinka.'"
ALDERSHOT HIPPODROME (rehearsal, 1).—"Messrs. Robert Hale, and Tom Reynolds present 'Puppets.'"
GLASGOW PAVILION.—Ennel Fox, Ltd., present Miss Gertrude Gittans in "Nelly Dean."
NORTHAMPTON NEW (rehearsal, 12).—"Going Up."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Silence."
SHOREDITCH "LONDON."—"The Swanee Minstrels, Bert Maddison, Four Ismay Girls, Fred Boy, Eldora Four, Jack Sheridan, Carrie and Dick, Allison and Dennis, Vicky Delmar."
EXETER HIPPODROME.—Fred Karno's Follies.
BLOOMSBURY CINEMA.—H. J. Beatty.
ST. JAMES'S CINEMA.—Maud Hughes.
ST. ALBANS GRAND PALACE (rehearsal, 12).—"Terry Wilson, Doris May and Partner."
GLASGOW PAVILION.—Rigoletto Brothers, Swanson Sisters, 8 Welsh Miners, Lena Brown, Kirby and Harrison, George Lee, Harry Shields, Willem.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Robert Courtneidge's company in 'The Last Waltz.'"

Jess Parker, the popular baritone, reports: "Just now I am specially featuring your two great baritone numbers, 'Bells of the Sea' and 'Drummer Boy,' with record success. I intend including both these numbers in my repertoire for the coming season with the 'Seven Expenses' Concert Party."

Hal Wilson, manager of the Gaiety's Concert Party, brings to our notice the fact that he is featuring four numbers from this house—namely, "Africa," "Friday," "Down on the Farm," and "Rock-a-bye My Baby."

Other numbers in great demand include "Just Like a Beautiful Story," "The Duet," "In the Evening," "She's Such a Nice Girl," and "Half a Moon."

Artists are invited to send in, for (with professional card) for a selection of our latest numbers.

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CONCERT ARTISTS' ANNUAL MEETING.
Future Developments.

The 28th annual report of the Concert Artists' Association, which was presented at a well-attended meeting at Kingsway Hall on the 27th ultimo, disclosed a happy state of affairs. Not only has there been a considerable increase in membership, but the financial position is also very satisfactory.

Mr. Julius E. Day, who has for 6 years been the Association's indefatigable Hon. Secretary, retires, to everybody's regret, and a testimonial in recognition of his services is being organised. Owing to the increasingly onerous duties of the post the meeting decided to appoint a paid secretary, and the committee also sought and obtained powers to raise subscriptions if and when they can acquire suitable premises which will accommodate offices, green room, and a social club as well. A social club for concert artists may not therefore be so very far off.

Messrs. Alfred Thomas, John Humphreys and Harry Briden were unanimously re-elected chairman, vice-chairman, and hon. treasurer respectively, and the new committee is as follows:—Miss Josephine Lamb, Mrs. Atkin Swan, Miss Rose Smith Rose, Miss Winifred Mansfield, and Messrs. Walter Barker, Percy Barkshire, Rex. Burchell, Julius E. Day, Bret Hayden, Wilson James, Norman Long, Charles Morton, Alan Stainer, John Warren, Sydney Warwick, Wilby Lunn, George Buck and Will Deller.

"THE VALLEY OF LOST SOULS."
Shown by Pathé at the Rialto, this vivid film is a realistic drama of the French Canadian settlements of the North-West, and concerns the tracing of the author of a number of mysterious murders that have occurred at a remote spot of that wild country—this sinister person being eventually caught red-handed and treated with summary, if rough-handed, justice. The film is similar to many of its kind, being remarkable for the grandeur of its locality and wealth of incident. Despite the somewhat stereotyped characters in the story—including the dainty heroine who seems so strangely out of her element in such primitive surroundings—the "Valley of Lost Souls" is good entertainment, and is excellently acted, Miss Muriel Kingston, Victor Sutherland, Annie Hamilton, and Edward Roseman being the clever exponents of the chief roles.

R. A. MOUNTED BAND CONCERT.
The concert given in the Aldershot Hippodrome last Sunday by the Royal Artillery Mounted Band, assisted by the Aldershot Operatic Society and Mr. W. H. Squire, solo violinist, was a great success. The Suite Algerienne, by Saint Saens, gave the band an opportunity of showing delightful precision in a difficult number. Accompanied by the band, the Operatic Society were best heard in the waltz and chorus, "Light as Air," from Faust. Mr. W. H. Squire had a great reception, and his most popular items were "Rondo," by Boccherini-Squire, "Butterfly," by "Popper," and "The Spinning Wheel," by Dunkler. The proceeds were in aid of the Aldershot Patriotic Fund.

NORTH LONDON DRAMATIC CLUB.
The members of the North London Dramatic Club gave a performance of "The Sign on the Door," by Channing Pollock, at the Cripplegate Theatre, on the evening of the 5th ult. One of the best and most effective representations was that of the part of Frank Devereux by Mr. Lionel D. Strong, who displayed admirable confidence and ease. Mr. Percy Windett was unable through illness to appear as "Lafe" Regan, and at very short notice the part was played by Mr. Murray Short, who did extremely well. Mr. Murray Short was to have appeared as the elderly manservant Ferguson, but the rôle was taken up by Mr. Harry Lancaster, whose portrayal was quite good. Efficient support came from Mr. Frank Izod as Inspector Treffy, Mr. Leonard Gooding as Officer McLoughlin, Mr. E.

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"Highwayman Love," a romantic
light opera written by F. R. Bell, with
music by W. H. Bullock, is particularly
suited to York audiences owing to the
action taking place near the ancient
city. The music is very tuneful, and on
Monday night last a large audience fell
appreciated and warmly applauded the
many delightful numbers. Of the ladies
Mrs. Rob N. Inglis once more pleased
everyone, her rendering of Isabel was
given with just a sufficient amount of
dash to render the part extremely
popular. Mrs. Stanley Thorpe was a
picturesque Lady Lovel; Miss Madge C.
Dixon a lively and interesting Sophy;
and the excellent vocal efforts of Miss
Violet S. Cooper as Bess Menzies were
much enjoyed; her fine voice was used
with great taste. As Dennis O'Neil, the
Highwayman, Mr. Walter Whiteway
rendered the many items allotted to the
part with great effect, and throughout
was a distinct success. Mr. J. Noel
Blenkin was an outstanding success as

Obadiah Blunt.

Another clever effort
was the Sir Jeffrey Digby of Mr. L. R.
Avery. Mr. L. Richards made Major-
General Mannerling a thoroughly amus-
ing personage, and Mr. F. C. Gillman
sang tastefully as Sir Harry Lovel. The
cast is a long one, and the other roles
were in the able hands of Mr. S. R.
Black, Mr. R. Almond, Mr. Frank B.
Ashmore, Mr. Dick Cullley, Mr. F. G.
Gorton, Mr. S. Johnson, Miss M. Leamp,
and Miss A. Walker. The whole per-
formance rounded off greatly to the credit
of Mr. Charles Morton, under whose
skilful supervision the opera was pro-
duced. It should be mentioned that the
chorus sang splendidly under the baton
of Mr. John Groves.

"Notes on the Authorship of the
Shakespeare Plays and Poems" is the
title of a book to be published shortly
by Gay and Hancock, and the author,
Basil E. Lawrence, LL.D., discusses
fully thirteen reasons why he has been
converted to the Baconian theory.

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LONDON PAVILION'S NEW PICTURE.

Ernest Lubitch's Pola Negri picture,
"Forbidden Paradise," will finish to-
night. It will be succeeded on Monday
by the Paramount picture, "North of
36," a spectacle of the first class drive
north from Central Texas in the late
sixties. The scenario is from Emerson
Hough's "Saturday Evening Post"
story. Appearing in this picture are
Ernest Torrence, Lois Wilson, Jack
Holt, and Noah Beery.

The Concert Artists Association are
responsible for a very interesting
brochure entitled "The Story of the
C.A.A.," which traces the growth of this
section of the entertainment industry,
and records many excellent anecdotes of
well-known artists, both past and
present. The publication, which has
been written and compiled by George
Robins, founder of the C.A.A., is a good
shillingworth, and copies can be
obtained from the officers of the Association
at 1, Tottenham Court Road.

BIRTHS, MARRIAGES & DEATHS.

DEATHS.
McPHERSON.—Eleanor Dorothea, wife
of Quinton McPherson (Mr. Hymack),
and mother of Esther McPherson,
suddenly, at Wellington, N.Z., on
January 18, 1925. R.I.P.

IN MEMORIAM.

LORRAINE HILL.—Amy Lorraine Hill,
beloved mother of Roy Lorraine Hill,
who went to sleep March 9, 1925.

HIBBERT.—In affectionate remem-
brance of Henry G. Hibbert, who
passed away on March 7, 1924.—The
Staff of "The Era."

Amina Goodwin, Pecsai, and White-
house (the London Trio) will include at
their next concert on March 12, at Wig-
more Hall, the Trio in B flat minor by
Vincent d'Indy. Princess Yourievsky
will be the vocalist.

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Monday, March 9, 1925.

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Pola Negri in "FORBIDDEN PARADISE"
FILM.
REGENCY THEATRE.
Sybil Thormdike presents "SAINT JOAN."
BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Victor Mara (in association with G. Bassi) to
present "THE GAY CITY."
WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Sir Alfred Butt and Moreton and Heath to
present "STOP FLIRTING." BLUE CO.
METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Albert de Courville Enterprises Ltd. to present
"FOZASH AND PERLMUTTER."
OXFORD THEATRE.
Ernie Lottinga to appear in and present
"KHAKI."
SOUTH LONDON.
Rehearsal at 12 noon for—
Haley Production Co. to present "DAVE
AND DIMPLES."
EAST HAM PALACE.
Rehearsal at 12 noon for—
E. W. Palfreyman to present "DRAWING
THE DOLE."
WATFORD PALACE.
Rehearsal at 2-30 p.m. for—
Clara Coverdale to present "10 TO 1 ON."
WATFORD SUPER CINEMA.
PROGRAMME AS BOOKED.
CHELSEA PALACE.
Rehearsal 12 noon. (Once Nightly).
Chas. Macdonia to present MACDONIA
PLAYERS IN "BERNARD SHAW
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VARIETY ARTISTS' BENEVO- LENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of main-
tenance of Ben. Institution, about £52;
number of old artists residing there, 43
(ladies 11, men 32); amount of weekly
pensions, £53 9s. 6d.; number of pen-
sioners, 98; amount of grants, loans,
fares, etc., £12 17s. 6d.

NOTTINGHAM HIGH SCHOOL DRAMATIC SOCIETY.

The above society has lately given per-
formances of the Elizabethan comedy,
"The Knight of the Burning Pestle,"
by Beaumont and Fletcher, and made a
great success. D. B. Smith made a
capital George Citizen, and the central
figure—that of the Knight—was amu-
singly portrayed by K. Adam. E. T.

Abbott as the luckless Humphrey was
another great success, and no more
charming heroine could have been
wished than Luco (Miss M. F. Spanner).
These actors were well backed up by
the rest of the cast, and the production
had evidently been carefully directed by
Mr. C. A. Foden. The school is to be
congratulated on the excellent pro-
duction.

"Eat More Fruit" "Eat More Fruit" "Eat More Fruit" "Eat More Fruit" "Eat More Fruit" "Eat More Fruit"

Sung by Ernie Mayne.

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FROM THE PROVINCES.

(Continued from page 9.)

Nottingham. In the "Waltz Song" with Mr. Evan Thomas (Danilo) she was recalled several times. Miss Flora Courtney is Trou-Trou. Mr. D. Richards Johnson, and Mr. W. H. Rawlins Misch.

EMPIRE. M. D. Mr. R. H. Gillespie; R. M. Mr. C. B. Fountain; A. M. Mr. Fred Poulter; M. D. Mr. Chas. Wyndham. Thirty scenes of lively humour and exquisite spectacle make Tom Arnold's revue, "The Pepper Box," one of the best all-round entertainments seen in Nottingham. "The Garden of the Gods," where Grecian statues come to life whilst a ballerina dances, "The Phantom Ship," and "The Lady of the Sedan," are notable examples of the producer's art. Mamie Soutter, a bright comedienne who should do big things; Jimmy Austin; George Doonan; Dolly Mewse and Harry Singer, and the Tiller troupe of dancers, head the cast.

HIPPODROME. M.D.s. Messrs. W. Sley and T. Edwards; R. M. Mr. F. Judman; Bromwich—Ernie Mayne, some return visit. The principal parts are cleverly undertaken by Mr. Herbert Langley (Colonel Belover), Mr. Hunsley Wright (Suitcase), Mr. Leonard Mackay (Baron Spottis), and Miss Rose Hignell (Mariana). Others in the cast who play their parts well are Misses Eve Gray, Winifred Hall, Messrs. Reginald Palmer, Leon Chester, and Franklyn Tiller.

THEATRE ROYAL. M. D. Mr. John Hart; G. M. Mr. J. E. B. Beaumont; A. M. Mr. E. Merton-Pool. The George Edwards (Daisy's Theatre) production, "The Lady of the Rose," has drawn full houses here on its well-known return visit. The principal parts are cleverly undertaken by Mr. Herbert Langley (Colonel Belover), Mr. Hunsley Wright (Suitcase), Mr. Leonard Mackay (Baron Spottis), and Miss Rose Hignell (Mariana). Others in the cast who play their parts well are Misses Eve Gray, Winifred Hall, Messrs. Reginald Palmer, Leon Chester, and Franklyn Tiller.

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WHITEHAVEN. P. The Grand Theatre, Ltd.—The Imperial Opera Company opened on Monday evening with "Il Trovatore." Other operas presented during the week were: "Mariana," "The Bohemian Girl," "The Daughter of the Regiment," "The Masked Ball," "Rigoletto," and "La Traviata."

At His Majesty's, ABERDEEN, a welcome visit is being paid by "The Barkan Princess" company, this fine musical play being much enjoyed. Albert de Courville's revue, "Flirts and Skirts," is at the Tivoli, while the Palace is closed.

At the New Hippodrome, ACCRINGTON, Mr. J. B. Taylor presents the revue "Wild Oats" (1925 version). A feature of the production is the excellent staging and artistic setting. The comedy is in the hands of Jack Hodges, Billy Rowland, and Freddy Waits. Special numbers are splendidly rendered by Henry West, Ivy Wright, and Lily Irene. Specialty dances are given by the Wonder Girls and Maider and Marie. At the Prince's, Annette Kellerman in "Venus of the South Seas" is the attraction.

At the Hippodrome, ALDERSHOT, Tom Walls is presenting the farcical musical comedy, "Our Lads," featuring Lilian Low and Bert Murray. At the

Theatre Royal, Messrs. Bale and Batty are giving their Royal Empire Circus. At the Theatre Royal, ASHTON, UNDER-LYNE, the Denville Players are presenting "Annie Laurie." The drama is domestic, and the situations are touching in their pathos, and Scotch humour also finds a place. Miss Margaret Hobart as Annie Laurie is very appealing in her sympathetic depiction of the betrayed lassie, and Mr. G. Raymond Wallace as the Laird is the false deceiver to the life. Mr. Rex Gerard as Tammas Laurie (Auld Reekie) plays impressively. Good work is also done by Misses Sylvia Grayson, Maude Camfield, Evelyn Kingston, and Messrs. Bert Atherton, Len Laurie, H. Lionel, and D. Thompson. At the Hippodrome, James Currie and Jack E. Raymond present "Novelties."

"Tons of Money" is paying a return visit to the Theatre Royal, BATH. Mr. Bannister Howard's Co. still includes Will Clifton, Julie Bassett, Richard Lawrence, K. Knight Pearce, Arthur Wright, and C. Dawson Hodder in the characters they so well enacted upon former visit. The new-comers are: Dolores Polinski (Simpson), Dorothy Miller (Louise), Royal Fisher (Jean), and Burt Green (George Maitland), all excellent in their respective parts. At the Palace is the revue "Waugles," in which Fred Marsh, Louis Tinsley, and G. H. Carlisle appear to great advantage.

At the Royal, BILSTON, is the musical-comedy burlesque, "All Sir Garnet," with Pip Lawson as the popular comedian. The Four Desmonds entertain with songs and dances. Classical dances are also contributed by Cecile St. Doige and Naida Haidit. Others who render useful assistance in making a successful entertainment are Chris Van Bern, Len Wade, Cora Lister, and Dorothy Tyrrell. At the Hippodrome, BLKENHEAD, Sydney Productions present "There You Are, Then," featuring Lily Hartley, Doris Crawford, Queenie Ayres, Volpe Rice Keith, Rex I. Strange, Tony Polpe, Rice Keith, the Bystones, and a Patented Orchestra, and "There You Are Then" Girls. At the Argyle are the Rudinoff, Cycling Brunettes, Venwy Ward, the Two Gears, the Wanders, Peggy Holmes, Rene and Renard, and Hastings, Brown's Royal Bioscope, and Terry Wilson.

The attraction at the Theatre Royal, BLACBURN, is the Carl Rosa Opera Co., which includes Miss Ethel Austin, Miss Elsiebeth Wakefield, Mr. Hughes Macklin, and Mr. Hamel Hemmingsway. Calvary Productions present the revue, "Dainty Dishes," at the Prince's, the cast including Frank Preston, Sidney Joscelyn, Arthur Ronald, Ivy West, and the Four Denvers. At the Palace Dee Coo Tons present the mystery play, "In the Next Room," with a strong company.

At the Theatre Royal, BOLTON, Mrs. Brandon Thomas's company are appearing in "Charley's Aunt," the cast comprising Arthur P. Bull, James E. Page, Arthur Lawrence, Charles Cornock, Kendrick Huxham, Walter Dolphin, Margaret Murray, Joan Reed, Margery Hearn, and Ivy Walcott. At the Grand the revue, "Situations," holds the records, Tom E. Finckles, Paul Thompson, and Charles Tolcher playing the chief parts.

At the Theatre Royal, BOURNE, "Bluebeard's Eighth Wife." It is very cleverly acted and excellently staged. The chief acting honours go to J. Secti Leighton as John Brown, a clever characterisation; to L. S. Harding as the Count, a splendid comedy depiction; and to Miss Joan Ingram for her charming study of the character of Monna.

THE BOSCOMBE Hippodrome has a splendid attraction, "The Rose of India Fruit," presented by the Six Brothers Luck. Comedy and music are the outstanding features of the revue which is played with rare vim, and at a fast pace. The chief character, Edgar Cooke in the character of Mastravere, and he keeps the audience captivated. Excellent support is given by Ernie Ber, Anna Hornby makes a charming Marjorie, and Maivale Thorne has a clever sense of comedy. On the musical side Virginia Davies brings down the house with her operatic selections, magnificently rendered. Stock and Alys in their instrumental contributions are hosts in themselves. The remaining artists are uniformly good, and the general team work exceptional.

At the Prince's, BRADFORD, St. John Martin Harvey, appearing in "The Only Way," David Garrick,

"A Cigarette Maker's Romance," and "The Burgomaster of Stilemunde." Florio Fortis "Jack and Jill" is at the Alhambra, with the popular lady named in the principal part; whilst at the Palace is the revue, "Tonics," in which Jack Warrman, Dorothea Pinho, and Bert Arnold are prominent.

The attractions at BRIGHTON for the week include "Pages," a new revue, which is staged at the Hippodrome, with Nellie Turner, Childs Bros., and Billy Blackburn in the cast. The Palace Theatre is reopening with "The Eye of Siva," with Mr. George Manship in the lead. "The Wishing Well," prior London production, at the Theatre Royal, the cast including Mr. Peter Gawthorne, Miss Harriett Bennet, Miss Dorothy Minto, and others. "The Man-eater," a farce by Eliot Stannard, is being produced, a really enjoyable evening's entertainment. At the Hippodrome the variety programme includes Ellis Jeffreys and Co. in "Me and My Diary," Bert Mayes, and Co. in "Keyworth; Duno and Megna; Bruce Green; Salerno, the master juggler; and Lily Moore. At the Empire, Geo. Sanger presents "Snatches," the cast including Fred Werrard, Pier Roussette, Dorothe Godfrey, and Geo. Sanger. At the Little Theatre the repertory company present "The Blindness of Virtue."

Crowded audiences at the Farnie BURNLEY, are giving a hearty welcome to the D'Oyly Carte Opera Co. The company includes Miss Margaret Philo, Mr. Frank Seward, Miss Kath Grant, and Mr. Lee Darrot. The orchestra is under the leadership of Mr. H. R. Burston. At the Victoria the Graham Roberts Repertory Co. are paying a return visit with "Orestes," a play "A Woman of No Importance." Full justice is done to the leading parts by Miss Edith Rutland, Mr. J. R. C. Hamilton, and Mr. Alan Ward. "The Lion," leads the fun at the Palace in Ernest Lotting's burlesque revue, "The Lion." He is ably supported by Miss Doris Bingley, and Mr. T. E. Conover, and T. G. Saville.

At the Theatre Royal, BURY, Maurice Productions produce "A Week in a Night," featuring Sam Mayo and Dudley Stuart and Allan Drew present "The Way of an Eagle" at the Opera House, BUXTON. Miss Dorothy Tringle takes the part of Alice. At the Hippodrome, CARLISLE, Western Productions present the Irish Jewish revue, "Pledges," in which Barney Lands and Ivy Grant play the principal parts. At the Palace is the new production, "The Sign of the Cross," prominently featuring M. Kili-Gaarde, Hugh Rene, and Miss Maria Minetti.

At the DEVONPORT Hippodrome this week Harry Slingsby presents "Zip." Billy Caryl is a great attraction in himself; Sterndale's feature is some charming violin solos; Wallace Orlon's dancing is extremely clever and an asset in the show; Hilda Mundy is a charming leading lady, and others who contribute to the success are: Phyllis Pleydell, Chas. Weaver, Jack Sibley, and Dora Dolara.

Fred Terry and Julia Neilson meet with a rousing reception at the Grand, DERBY, in their play, "The Mail-Boroughs." The play treats of a bygone and picturesque era, and this brilliant act gives a fine interpretation of that great soldier and politician the first Duke of Marlborough. An equally finished rendering of the part of the Duchess is given by Miss Julia Neilson. In Mr. Terry's supporting cast, Miss Gwendolen Jesson as the Queen, and Mr. Alfred Kendrick as the politician, are very cleverly played. At the Hippodrome, Mr. Harry Dyer's revue, "Ideas," is well received. In nineteen scenes, we thought the most complete element, and Robert Mac-lachlan and Jean Colin share some charming song scenes. Isabelle Dillon, Dorothy Hood, Frank Skinner, and Hazel Elliott and her Kandy Kids all contribute to the success of the production. At the Grand, DONCASTER, the Great Carmo presents his musical comedy revue, "Magical Moments." There is a cast of 40 artists, and a Zoo in the cast, and a novel "idea" is the presentation of the leading artists on raised platforms. Jack Clifford and Dan Young are to the fore in the comedy sketch, "The Power of the Duchess," and Jean Colin share some charming song scenes. Isabelle Dillon, Dorothy Hood, Frank Skinner, and Hazel Elliott and her Kandy Kids all contribute to the success of the production.

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At the Hippodrome, MARGATE, the Denville Stock Company is playing "Joan of Arc." At the Grand Opera House, MIDLESBROUGH, A. D. McFarlane's latest revue, "Rattlers," is being presented. The versatile Miss Ida Grant is the leading artist, and a cast of unusual quality includes Uty Rowlands as chief comedian, Mamie Worthy, Pip Jovell, Harry Hanson, and the Twelve Dinkie Darlings in some clever specialty dances. The Millane Stock Company is performing the romantic military play, "The Prince and the Beggar Maid," at the Theatre Royal. A first-class variety programme at the Empire is headed by Jennie Benson in some clever character studies and impressions. Other first-class items are given by Hanning and Dine, the Melvins, Jack Cleverton, Two Cures, Marcus, and the Four Julians. At the Hippodrome a novel ventriloquist scene, "The Scouts' Rally," is provided by Adkin and Co. "The Turned" with Eleanor Boardman and George Hackathorne in the principal parts, is also presented. At the Elite Theatre the film of "Deer and Nights," with special music, is being shown.

At the King's, DUNDEE, is Joe O'Gorman and his Irish players in the musical play, "Irish, and Proud of It," a very bright and breezy production. Joe O'Gorman, with his racy singing and humour, is "a host in himself." Philip Becker and Monica Daly have a hilarious vocal duet, and Lily Edwards, with a style of her own, creates a fine impression; and Dave O'Toole and Mike Sene are great comedians. Breffin O'Rourke, James Daly, Frank Marr, the City Lasses' Irish Pipe Band, and a variety of Irish colliers are other features of an enjoyable show. The Rotheray Entertainers, presented by Fyle and Fyle, pay a welcome return visit to the Victoria, and introduce singing, dancing, comedy, and specialty acts which meet with a hearty reception. Charlie Gribble, the principal comedian, is a Dundee favourite. Other clever artists are: Robert Mac-ray, baritone; Fred Davies, ventriloquist; Harry M. Miller, entertainer; Monty McVean, comedian; Fay Milby, soubrette; Pauline Ross, chorus comedienne; Daisy and Ella Barr, specialty dancers; Helen Gler

Campbell, soprano; and Julian Ross, actor-vocalist. At the Queen's, Herbert Mansfield's Repertory Company stage Sydney Grundy's play, "Sowing the Wind." Jayne Grey is seen to advantage in the rôle of Rosamond, and the other parts are capably enacted. Miss Eva Moore and her London Co. presented St. John Ervine's comedy, "Mary, Mary, Quite Contrary," at the Devonshire Park Theatre, EAST-BOURNE, during the week. Good houses testified to the complete success of this visit. Miss Moore is supported by Margaret Emden, Ella Daincourt, Lucie Evelyn, Hilda Shankland, Evelyn Roberts, Edward Peery, Geo. Childs, Douglas Blandford, and Frank Bertram. The Tom Webster revue, "Cartoons," was presented this week at the Hippodrome by M. Kili-Gaarde. A strong cast includes John Burke, Thelma Dane, Marie Royter, Lawrie Howe, Louis Harrison, George Brooks, Ellaline Cecil, Edna Fryatt, Paul Vernon, and June Kay. At the Municipal Concerts in the Winter Garden, the soloists have been Emile Glyn-Roberts, solo harp; Charles Henry, humorist; and Adila Fachri-Daryani, violinist. The Municipal Orchestra, under Capt. Amers, took their complimentary benefit on Thursday, when the soloists were William Primrose, solo violin; Frank Phillips, baritone; and Thornley Dodge, entertainer.

At the Crown, ECCLES, the Broad-Lead Players present "Two Little Sailor Boys." Gertrude Bonnor portrays Lola Gray, the admiral's wife, capably. The admiral, played by the admiral's daughter, Winifred Wayne, plays the part in a pleasing manner. The two little sailor boys are depicted by May Day and Betty Booth, each giving a good interpretation. In the character of a parlormaid Dorothy Love is the cause of much fun. John L. Moran makes a typical Admiral, whilst Philip Valentine as Capt. Noel Tregarth and Charles Brann as Lieut. Richard Redstone are able exponents of their respective parts. Lodge Percy, William Brookfield, and Douglas Fry give good support.

The company of "The Co-optimists" are at the Hippodrome GLOUCESTER, and repeating their former success. The company includes Jessie Hittor, Amy Verity, Madge Gregory, Rena Reville, Hay Plumb, Bryce Wilson, Bernard Ansell, Kevan Bernard, and Brewster Meadows. At the King's Theatre, GRENOCK, the B.B. Syndicate present their latest comedy burlesque, "Bright Spots." The company includes Bert Bendon, Mabel Mack, Betty Robb, Rich and Ramsey, the Eight Ritchie Girls, Dorothy Langley, Jack Fraser, the Bright Spots, and Ellis Drake. Specialty by Rich and Ramsey, the Eight Ritchie Girls, and the Bright Spots. A bright attraction at the HALLIFAX Theatre Royal is "Pollyanna," which is presented by Macdonald and Young's company. The title rôle is in the hands of Miss Jill Esmond-Moore, who makes her first appearance here. The revue "The Dole Increased," is being staged at the Grand, with Sandy Day and Mabel Millar in leading parts. At the Palace the revue, "Parish Relief," promises a bright entertainment, which the clever comedian, Jack Mayo, is largely responsible.

Leonard Lawrence and company are presenting "The Fake" at the Gaiety, HASTINGS. The week-end variety Billiard will present "East of Sea." At the Hippodrome, HUDDERSFIELD, are George Lawrence and Syd H. Parsons cabaret show, Joe Trot, George Ash as a comedian, Joe Cowley, comedian, the Novelty Four, Reg. Wakefield, Olga Batty, George Lawrence, Syd H. Parsons, Doris Drewery, and the Cabaret Dancers. Harry Warburton's quickstep revue, "Shavings," is at the Palace. In the east are Joe Lewis, Grace Hartington, Bob Barlow, Freda Francis, Harry Barlow, Jack Ford, Billy Rick, Joe Adams, Joey Porter, Betty Merson, Dora Hartington, and Nellie Mervin. "Forbes" Russell is presenting "Morals" at the Lyceum, IPSWICH, which is himself in the cast. At the Hippodrome is L. Poole's revue, "Lucky 13."

The attraction at the LEICESTER Royal Opera House is "Peg o' My Heart," presented by Cecil Barth's Co. (previously arranged with Robert Macdonald). The chief part is well played by Eileen Crowe, with capital support from Clifford Marle, Charles Carey, Charles Hartop, Frank Drake, W. E. Stevenson, Eva Douglas, Kathleen Christopher, and Marie Stevenson. George A. De Gray Repertory Co. are at the Theatre Royal with two excellent plays, "The Power of the Cross" and "The Gates of Mercy." Amongst the many members appearing are: George A. De Gray, P. Hunt-Lewis, Eric Norman, Owen Hammond, D. Lindsay Fry, Jack Douglas, D. Lomas, Dorothea Vivian, Etta Turner, and Hilary Burleigh. At the Palace Jack Gallagher presents "The Futurists in Wake Up." A strong cast includes Jack Gallagher, Harry Wulson, Billy and Doris Harley, Aggie Nolan, Grace Holmes, Jackson Moore, Frank Lees, Lawrie Jackson, and the Twelve Wide-awake Girls. Star Shells, a clever and entertaining production, is presented by Arthur Bradford at the Pavilion, where Ernie Preston, Edna Rayne, Frank Copeland, Ray Varle, Rita Hawke, Frederick George, Yvette Yorke, and the High Steppers receive much applause for their efforts. The first episode of the "Fast Express" is being shown on the bioscope.

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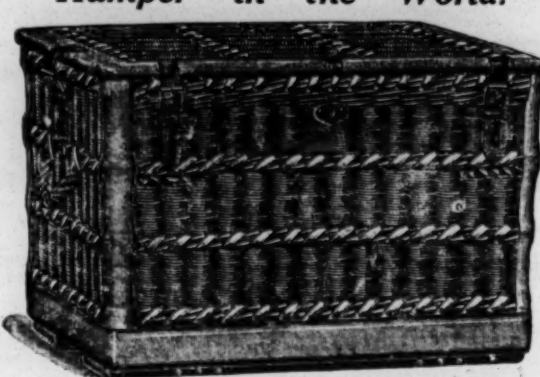
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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

More Memories of the Old "Penny Showman"—His Love of Terragedy!—"Maria Martin" and "The Popular Tattooed Lady"—The Exploits of "Sergeant Kite"—Rum Recruiting Ramps—The Rival Lion Tamers—"A Quarrel over 'The Era' that Led to a Charge of Murder.

Among the legion memories of "The Penny Showman" perhaps none reveals a more realistic cameo than the delightfully sketchy monologues with which the genius of Bramley Williams has made the world familiar—the wide, wide world, bear in mind—as the old showman would have put it. The brilliant wit is aimed at a type of showman once common enough upon English fair grounds, the "play-actor, laddie" type, who for very many years manned the mummery booths which then formed so important a part of the general attractions at most fairs.

His tastes were usually of the heavy tragedian order. William Shakespeare's "world-famous" tragedy, entitled "Hamlet," was his invariable favourite, with "Richard III," which drama afforded him infinite scope for picturesque licence and yet more grotesque frillings, as a good second. These were interspersed with other and more gruesome tragedies, among which the story of "Maria Martin," or "The Murder in the Red Barn" was frequently presented in conjunction with another "thriller," appropriately styled "Deadwood Dick." Sixteen stone "Jack," or "The Man with the Black Thumb," who (the showman alleged) was "the cause of the dirty work at the cross roads last night." At times his third for drama was relieved by a touch of comedy, generally interpreted by such a laughable, farcical sketch as that entitled, "Muddled in a Ditch," or "Who's Who and What's What?"

Bramley Williams, in what many people (the writer among them) regard as one of the most masterly of his own masterly performances, has demonstrated for our edification some of the many quaint mannerisms of the old showman as well as more than a hint of his picturesque attire. He was wont to mouth his words with great gusto, and more often than not to whistle, both shrilly and humorously, through a set of ill-fitting false teeth. Nevertheless he was a fine showman, who was never at a loss for a ready answer, who fully understood the value of learned discourse and of high falsetto harmonies. Sometimes he laid on the soft-soap with the proverbial trowel, but more often than not he relied solely upon the magnificent pompous dignity of his bearing, and his gift of elaborate verbiage, in the fervour of which an occasional faux pas easily escaped detection by a wrapt and spell-bound audience.

How beautifully they worked the walk-up stunt in those far-off days, and with what conscious diffidence, "Ladies and gentlemen," he exclaimed.

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BEATALL COMPANY,
Merthyr Tydfil.

the showman, "you may at various times in your career have—witnessed—er—various—er—actors in the part of—er—Amlet!" do not for one moment wish—er—ahem—(excuse my teeth, they're just a trifle loose there), but I wish to state, and bear in mind I state it absolutely regardless, and even fearless, of contradiction, when I state that not one of your actors has ever succeeded in the production of the ghost of Hamlet's father with the requisite ghostly and supernatural effect that is—er—ahem—absolutely needed in the production of the ghost of Hamlet's father—er—no—ahem! But we shall produce the ghost of Hamlet's father as a great—er—er—spectral illusion as invented and performed by Professor Pepper, Maskelyne and Cook, and various other illusionists in various parts of the world—the wide, wide world, bear in mind.

Now then, walk up! Walk up! Bear in mind, the price of admission is a penny. A brown, a stiver, or a 'bawbee' will admit you to all there is no waiting, there is no delay. We have a select company inside. We are just about to commence for the twenty-fourth performance to-day. Bear in mind, a penny! That and on similar lines ran the old and once-familiar jargon, with all its flourishes and emphatic repetition. But it had the desired effect. The big drum banged lustily and the lion tamer, brayed loudly, the public walked up and the pennies rattled down in a merry stream.

Last year at Hull Fair I ran across a show that, in more than one respect, reminded me powerfully of those old days. It embodied a tattooed lady, and was strangely reminiscent of her old-time prototype, who would be defined by the old showman as "The popular tattooed lady—the only tattooed woman in the world, bear in mind, playing the part of Ophelia, and he would add, 'If you don't like her acting, observe the pictures!'

In days gone by the fair grounds were often happy hunting grounds for the army recruiting sergeant. They have, too, in their time, experienced the unwelcome attentions of the press gang. But in days of yore the English fair furnished many a lion tamer and lively lad, who readily succumbed to the flowery rhetoric of the redoubtable Sergeant Kite, or his mates. Many a good yarn could be told of those days, when a stout recruiting sergeant was expected, by way of reward for two or more promising "young fellows whose hearts beat high to tread the paths of glory," to take a hand with the show himself or stand at the doors as an extra attraction. Weird and wonderful indeed were the recruiting methods of those times. It was the "Sergeant Kite" whose rendezvous was usually the Old Angel Inn or the Rose and Crown at Whitechapel, who was wont to excite the martial ardour of his quarry by such slogans as "Now for a snack at the Monks' my boys!" and "God damn the French—buzza! and God bless King George!"

Many and varied were the blunders which in that age were perpetrated before the eyes of the would-be recruits, before he "went for a sover." My good friend Sydney Walton recently published some interesting reminiscences on recruiting posters of other days in "The Advertising World," by which I find that as long ago as 1764 prospective cavaliers were officially invited to join the colours in the following terms: "Young men wishing to be entertained as Royal Dragoons must be well made and well looking. No traps or vagabonds need apply, nor will any man be entertained that is not known something of, as it is the intention of the regiment to enlist none but honest fellows that wish to serve their King and Country with honesty and fidelity. A few years later when recruits were needed for the Prince of Wales' Dragoon Guards, candidates were assured of receiving "His Majesty's bounty and every other encouragement they can wish; likewise, horse, arms, accoutrements, and every other appointment becoming a Dragoon Guard." They were further warned that "none need trouble themselves with character and figure are not unexceptionable," and the appeal concluded with the naive inducement contained in the postscript following: "Any young man troubled with inquietude of mind from entanglements with the fair sex, or any uneasy circumstance whatever, may, by enlisting in this corps, find a release from his cares, and enter on a life of ease and idleness."

Here is another example of fair ground recruiting methods at the time of the Napoleonic Wars: "A horse! My kingdom for a horse! Now, my lads, for the 14th Light Dragoons or the Duchess of York's Own. All you who are kicking your heels behind a solitary desk, with too little wages and a pinching master, all you with too much wife, or are perplexed with obstinate and unfeeling parents, may apply to Sergeant Hammond, Rose and Crown, Whitechapel. You are quartered in the fertile County of Kent, where you have provisions remarkably cheap, luxurious living to the brave and ambitious mind is but a secondary object, else thousands would repair to the Standard of the gallant 14th, could they obtain the honour of being received. Those of address and education are sure of preferment; your seniors in this Service, being clerks or mechanics, an honorable table and capacious bowl of punch that will float or sink the little Corsican Chief. God save the King."

Another typical appeal invited all and sundry to join the Royal Regiment of Artillery, "in which superior service," the placard added, "they may be made gentlemen of and treated accordingly." "The gunners," proceeded the recruiting prospect, "wear a splendid uniform and are well mounted on taking the field. They are lodged in the finest barracks in the world. They have light work and good pay, the best beef that Kent can afford, and a comfortable place in the barracks called 'The Centen' set apart for them to see their friends in and take cheerful glasses, a splendid library and reading room, a park and pleasure grounds, with a select number of horses for their instruction and amusement. After their education is completed they will have an opportunity afforded them to travel to foreign countries, where they may drink their wine at twopenny per bottle by the new tariff. If well conducted they will be promoted to non-commissioned officers, from whom the quarter masters are selected, who are the best paid in the Army, and return to see their friends with money, manners, and experience."

"Eat More Fruit"
Sung by Bruce Green.

Dearie me! That all happened long ago, like the old soldiers who never die. Things were different when last I took up arms for this England in '14. True, I quaffed a strong beer in many a canteen, and, true again, that "I drew sword," but 'twas only that I might toast a superannuated herring upon its keep point over a coke brazier in a muddy razor-sharp yonder. Verily, times have changed!

I never knew the late Rev. Thomas Horne, but as Henry George often recounted to me many a good story of the showman's well-beloved former chaplain. One of them concerned a memorable but long-since-forgotten Manchester murder trial when Leo Delmont, the famous African lion tamer, was charged with the murder of Señor Despard, of Elmonico, an equally eminent rival lion tamer. The former was found not guilty in most dramatic circumstances and acquitted, but the story is remarkable in that it is probably the only instance of a quarrel leading up to a charge of murder that has ever resulted from the desire of two interested readers in a public-house to peruse the current issue of "The Era." Here is the story, which is no more than a statement of fact as I had it from my late friend:

About the year 1866 the boom in African lion taming had nearly worked itself out. To command a big salary it was not enough that your face was naturally black or brown; you had to be able, and to know how to use, to retain a first-class position in the animal exhibition world of those days. Of course, this is more true to-day. Colour does not count, unless you have talent and nerve as well.

About the time of which I write there were a number of excellent wild-beast shows on the road; not large concerns like the Wombwell or Mander's menagerie, but a few of the more profitable share of public patronage and to be the big show at any fair not dominated by the larger menageries. These were the wild-beast shows of Day, Reider, and White, and to recall no others. Others there were—and it is with one of these that this tragic and mysterious tale is concerned.

Connelly's Celtic Menagerie, well known in the Sister Isle, was making its first tour of the English and Scotch round. With the show was Señor Despard, of Elmonico, a man of great ability, strong, and attractive personality, and every inch a gentleman. His predecessor in the position of lion tamer was equally clever and quite as celebrated animal tamer, the professionally known as Leo Delmont, the Lion King. Delmont, unhappy, was cursed with a vile temper, and whenever it got the mastery of him he became for the time being a highly dangerous man, eager to fix a quarrel on anyone, and prone to imagine himself an extreme underdog.

It was this law in Leo Delmont's character that led to his dismissal from Connelly's show, and also made it impossible for him to obtain another situation. He was, however, with the show to win the heart of the sweet Nora, Connelly's second daughter. Ah, sure, said she, "his heart, what I care I for the colour of his skin? And as for his quick temper, well, I don't fear that at all, at all." So when Delmont left the menagerie and closed his career as a lion tamer, he carried away as his wife Nora Connelly.

In the ordinary concerns of life it is the unexpected that happens; and hardly had Leo and Nora been married six months with the show, when it became evident that a love match was in progress between him and the eldest daughter of Connelly. "It's a mercy that we've no more daughters, or there wouldn't be enough lions to go round."

Of course, when their African son-in-law carried Nora, the old people, knowing the difficulties before the young couple, did the usual thing on the road—they set them up with a small concern; not a big affair, but a novelty, and a money-maker, in those days, namely, "a long show," or alevocopic exhibition.

Although Nora Delmont knew her man and how to manage him, yet at times when away from her gentle influence the vile temper would burst out, and great gusts of jealous passion—all without reason, as he knew them to be—would get upon his nerves. He was at Manchester Dirt Fair that Connelly's menagerie and Delmont's long show for the first time were on the same ground. Nora had been able hitherto to preserve the peace and to her beloved Leo of bearing the sight of his successor on the dear old show front.

Delmont during this altercation had been rapidly losing his temper, and, throwing the paper down on the table, exclaimed: "People who are so high and mighty as to think they've got all their own road should be big enough to buy their own papers."

Despard, hardly pausing to see who the speaker was, wheeled round and threw the contents of his glass into Delmont's face. In an instant the room was in an uproar, clearly dividing itself into two excited groups of shouting and gesticulating men, one having Despard in the centre, and the other surrounding and restraining Delmont. It was an unfortunate quarrel, and before a pacification was effected many hot and passionate words were uttered on both sides.

Shortly after midnight a policeman on his beat in Liverpool-road was horrified to find the dead body of a man lying across the pavement. Summoning another officer at once, they turned the body over and found a long scabbard embedded in the back, indicating that the unfortunate man had been assassinated. On the body being searched, letters were found clearly bearing that the murdered man was Despard, the lion tamer. This, of course, was speedily verified when the dead news was taken by the police to the fair ground.

Of the terrible grief and consternation the tragedy provoked in the Connelly family little need at this moment be said; its consequence to Leo Delmont was speedy and awful. Within half an hour—so swift is the tongue of fell suspicion and black rumour—Nora was arrested for the murder of Despard. To whom could the broken-hearted tamer but to her beloved parents, and what scene could be more heart-breaking than the one enacted within the narrow confines of Connelly's living van? On the one side the burning passion of the daughter whose husband had been foully murdered, and on the other the dire necessity, the pitiful and helpless plight of the wife whose husband had been hurried off to prison as a suspected murderer.

Kathleen, the Connellys' eldest daughter, and Despard's wife, was the first to see a gleam of possible light in the terrible gloom of the tragic circumstances that stunned and appalled them. Kathleen Despard, driven by a wonderful intuition to a conclusion manifestly against the weight of damning evidence that fixed suspicion on her brother-in-law, said: "I do not believe that Leo killed my husband; they may have passed between them, but Leo is the man to creep behind the back of another and deal a dastard blow."

It was soon evident that, had the police taken any other view but the apparently straightforward one that Delmont was the man, very material evidence would have been forthcoming in the earlier stages of the inquiry. For instance, a lodger in the upper storey of a house close to the scene of the tragedy averred that she distinctly saw three men rush out of a dark passage, and that whilst they were being led by the murdered man helpless a third stabbed him in the back. This startling statement was received by the police with very great doubt and suspicion, and it was presumed that the accounts of the murder and its happening so near to the woman's place of abode had unhinged her mind and she had imagined her account of the tragedy.

For a full fortnight the investigation into the crime was continued, without any confirmation of the woman's strange statement. Many curious circumstances came to light concerning the almost unknown history of the murdered man. Amongst his papers it was shown that he had been engaged in more than one political conspiracy in South America. Presumably, there came an important piece of evidence from South America itself, in the shape of a letter which had been delayed quite a month on its journey. The letter proved that he had not after Despard's murder been a political avenger, and that the letter itself was to warn him of his imminent danger. This letter and the woman's statement were strong presumptive evidence against the police theory of the murder, and in the hands of a clever counsel like Ernest Jones, would be dealt with effectively at the trial.

It was a crowded court at Manchester when the showman murder case came on for trial, and probably no Court of Justice has ever witnessed so wonderful a scene as that presented by the Connelly family group. The two grief-stricken sisters in deepest mourning, sitting together hand in hand, the widow of the murdered man, and the wife of the accused, earnestly devoted to one cause—the vindication of the character of the suspected murderer. With all the ability for which he was famous, Ernest Jones conceived the theory of the defence. Very dramatically he touched upon the quarrel in the Bridgewater Arms, and showed from many examples that such circumstances were extremely dangerous; then, turning to the aged showman, his wife, and two daughters, he told how the conviction had come to the mind of the murdered man's wife that the accused was not guilty, and how the two women had worked without ceasing to prove that their intuitions were nearer the truth than all the police investigation. He then sketched the turbulent and dangerous character of South African political life, and with the evidence of the woman who affirmed she saw the deed done, and the unexpected corroboration that evidence by the silent witness of the letter, which he then read, he exclaimed: "The accumulative force of these events amounts to an almost moral certainty that the assassination was an act of political revenge, and I assert that Leo Delmont stands an accused man in that dock only because we cannot find a living voice to corroborate the evidence of the principal witness for the defence."

At this point in the counsel's speech there came a sudden and most dramatic interruption. A voice from the back of the court shouted, "My lord, I can give the evidence." This was followed by a man thrusting his way through the crowded court. In an instantaneous flash the judge and expectant silence the unexpected witness was duly cautioned by the judge and sworn, and this was the tenor of his evidence: "My lord, I must first explain my silence. On the very night of the murder, in fact, not regarding it as I saw it in any more serious light than a street brawl, I hurried past on my way to Ordsall-lane Station, in order to catch the midnight train to Liverpool, that I might get the boat for Ireland, where I have been detained on urgent business during the last four weeks. I said I was in a hurry, but as I approached the scene of the murder I distinctly saw three men, two in front and one behind, advance a catching my train, and so I connected at Liverpool. On my return to Manchester last night I found everybody talking about this terrible crime. Carefully thinking the matter over, I agreed, my evidence would be valuable. It was with the view of satisfying my mind in the matter that I came here this morning, and only got into the court in time to hear Mr. Ernest Jones's speech for the defence."

The judge here interposed with these pointed questions: "Do you say that

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on the night of Nov. 8 you passed down
Liverpool-road on your way to Ordsall-
lane Station, and that you saw a man
attacked—you say hustled—by three
other men?"
"Yes, my lord, that is what I saw."
"You are quite sure as to the date
and the time. The time you will re-
member, was fixed approximately by
Mrs. Petherell, a witness for the de-
fence, who has testified that she saw
the unfortunate man attacked, and
your evidence absolutely confirms her
version of the tragedy?"
"Yes, my lord, that is my evidence."

Then the judge addressed the jury.
"Gentlemen," he said, "it is with the
utmost relief and satisfaction that I
find it my duty to instruct you that
with the corroboration of the last wit-
ness the case for the defence is full and
complete. Your labours are ended,
gentlemen, and the unfortunate man
who has borne the stigma of a crime
which he did not commit will now be
restored to his anxious wife and faith-
ful friends."

The rest of the story is soon told.
Within twelve months the assassinated
were caught, and suffered the full
penalty of their crime. Leonard Del-
mont devoted himself to the work of
tracking the murderers, and when just-
ice was meted out to them he felt that he
had in some measure repaid Kathleen
Despard for her faith in his innocence.

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FELDMANISMS FROM EVERYWHERE.

VISITORS.

Our "illigant stair-carpet" seems threatened with a premature end, and as for the Feldman lift-boy, why, he's probably the warmest young gentleman to be found anywhere these cold days! For at present we are literally besieged by a host of welcome visitors, determined to get busy on our new hits without any waste of time. They believe, as we believe, that it is the early bird that catches the public! And it really is a treat to hear their unanimous praise for our latest winners. Many "ex-principal boys and girls," fresh from their panto triumphs, opine that our big 1925 batch eclipses even the wonderful panto selection. So it does!

THE NEW EYE.

Everybody is looking for the man or woman with the New Eye. Novelty is the keynote of modern life, and the artiste of to-day must be well to the fore with the latest and best in popular songs.

WE are keeping pace with the ever-changing demands of the public. Never was there such a bewildering variety of hits, from ballads to comedy numbers, as is emanating this year from the House of Feldman.

YOU, too, must cultivate the New Eye. Read this page constantly, and thus enable yourself to give your public the latest winners in all their freshness! In short—be an early bird!

DAISY WOOD.

This famous artiste, for example, was among our callers, and she straightway fell for our new hits, which, as everybody knows, are now storming the country. Miss Wood, who has just recently concluded her long panto season in Manchester, where she has been scoring heavily with her Feldman numbers, is rehearsing new Feldman winners, including "Jealous."

AT THE HOLBORN.

Then there was charming Yvonne Granville, who also "plumped" for "After the Storm." She was delighted with the fine number, with the result that she has produced it at the Holborn Empire this week, with instantaneous success.

"OPHELIA."

Dainty Rene Riano also popped in, and went into raptures over "I've Got a Feeling for Ophelia," our latest comedy sensation. "Ophelia" is just the type of bright, spirited number that Miss Riano can handle so well, and she has decided to introduce it into her act at the earliest opportunity.

HELENE CHAPPY.

This bright star in the sparkling constellation of Cabaret-land is Helene Chappy, who hails from "the gay city,"

better known as Paris. Mdlle. Chappy is a fascinating addition to the Chez Fyscher Cabaret at Oddenino's, and has taken up three of the latest Feldman hits with instantaneous success. Her "big three" are "Jealous," "Please," and "I'm Gonna Bring a Watermelon," and as the charming lady is exceptionally versatile, she shines with equal brilliance in all three fine numbers.

MONA VIVIAN'S LATEST.

Captivating Mona Vivian didn't forget to look us up either, and soon discovered a worthy successor to "California, Here I Come," which she has been featuring with such enormous success in Liverpool's big panto, at the Olympia. Miss Vivian's latest hit is "Yum-Tum-Tum," which she has produced this week. It has already proved to be another big feather in this popular artiste's cap.

SMASHING HITS FOR 1925

AFTER THE STORM JEALOUS ONE MILLION TIMES A DAY

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LET ME BE THE FIRST TO KISS YOU GOOD-MORNING

LET IT RAIN IN SHADOWLAND

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FELDMANISMS FROM EVERYWHERE.

STORMERS!

Jen Latona called, and went away delighted with the two latest acquisitions to her sparkling act. We refer to those great winners, "Jealous," and "He's the Kind of a Man That You'll Like." Few artistes can resist the appeal of these liting numbers. Miss Latona couldn't—and she knows a hit when she hears it!

DELIGHTING PARIS.

Val Mareski, the clever violinist, opened at the Alhambra, Paris, this week, and is delighting patrons of the famous resort with his inspiring rendering of the great Feldman favourite, "California, Here I Come." Mareski is an artistic performer, who can extract the very best from his instrument.

VIOLET COOTE.

Some artistes undoubtedly have the knack for picking winners, and Violet Coote, whom you see here, is one of them. Miss Coote, who is one of the bright stars in "Whispers" revue, recently produced "After the Storm," which was such a big hit that she wired us to tell of its tremendous success. This talented little lady has now taken up "He's the Kind of a Man That You'll Like," which is likewise a sure winner. Miss Coote is a consistent Feldmanist, and an artiste who knows her business from A to Z.

"THE UNUSUAL PAIR."

The above title very aptly describes clever Doree Thorne and Tony O'Brien, for they believe that variety is the spice of life—and accordingly give their audiences plenty of it. The talented duo are members of the popular "Rent Free" Co., which is at the Hippodrome, Leeds, this week, and are treating the Yorkshire folk to an artistic rendering of that supreme duet, "From One Till Two." Miss Thorne and Mr. O'Brien have several of our latest numbers in active rehearsal.

"WON'T GO."

Popular S. W. Wyndham, who re-opens on the Gulliver Tour after his wonderful success in Australia, will introduce and feature a brand-new Feldman comedy hit in "Won't Go." The lyric of this star hit is from the pen of Harry Castling, the author of that great winner, "Turned Up"; while J. A. Tunbridge is responsible for the catchy melody. "Won't Go" will go—there's no doubt about that! There's a laugh in every line, just as there is in "Turned Up"! Watch this number.

"SPARE PARTS."

Randolph Sutton has decided on three of our new winners for his popular revue, "Spare Parts." His latest acquisitions are "One Million Times a Day," "After the Storm," and "In the Land of Tummiolibad." Furthermore, Leslie R. Gordon, Mr. Sutton's able musical director, writes:—

"We have found 'California, Here I Come,' so successful in panto, that we are putting it into 'Spare Parts'!"

IN DUSSELDORFF.

Jenny Robbins and her clever troupe of Rectors Girls are creating a furore in Dusseldorf, where they appear in the Jungnubler Cabaret. Among their biggest hits are "Say It With a Ukulele" and "Jimmy Gee," featured by Miss Robbins. "Fun On The Farm," worked by the Girls, and a spirited medley bell dance to the liting strains of "Hugo," "California, Here I Come," and "From One Till Two."